

The Modern Language Journal

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NO. 1

THE RÔLE OF THE GRADUATE SCHOOL IN THE TRAINING OF THE MODERN LAN- GUAGE TEACHER

By HAYWARD KENISTON

TO ATTEMPT to speak in specific terms of the part which the Graduate School should play in the training of the modern language teacher is well-nigh impossible because of the variety in the preparation of those who come to pursue graduate studies. For some, it is necessary to provide a systematic survey of literature; to others we must try to give some elementary notions of the way to read and to form judgments on their reading. But to all who come, whatever their undergraduate training, there are certain general things which the Graduate School can and should give. Of these the two most important are: a knowledge of the background and vision of their field of work.

By background I mean all of those studies which are essential to the modern language teacher if he is to be a successful interpreter of the language and literature which he professes. First of all, there is the linguistic background. If we would really illumine, if we hope even to understand our texts, we must know the ancestry of words. And so the student of the Germanic tongues must know Gothic and Old High German, and, to feel their affinity to our own speech, must study Anglo-Saxon; the student of the Romance languages must know Vulgar Latin, Old French, Old Spanish and Old Italian. With the phonological and morphological study will go the study of historical grammar, for the phrase, like the word, is only a stage in an eternal process.

The second element in the background is the study of civilization. Literature springs from society; language is the voice of society. And so we must understand the social movements of the

peoples whose language and literature we teach; their history,—political, institutional, economic and social,—their arts,—architecture, sculpture, painting and music,—their religion.

Finally, there is a phase of background which sometimes seems to me the most important of all; that is, bibliography. No institution can hope to teach its students all the facts in any field. But it can and should provide them with the tools with which to get at the facts they may need. In particular, the Graduate School must make it its business to provide the prospective teacher with a knowledge of the bibliographical material, both general and special, to which he may turn for information concerning any one of the countless matters which turn up in his teaching routine that demand a detailed knowledge.

The second task of the Graduate School, the unfolding of a vision of the field of work, is more difficult to characterize, for it is a matter which depends more upon the spirit than on the content, more upon the personality of the instructor than upon his professed purpose.

One thing, I am sure, is characteristic of all graduate work, the realization that education is not a chore but a never-ending growth. Now that realization is of especial importance for a teacher, for the whole tendency of Americans now-a-days, both in school and college, is to look upon education as a sort of penal servitude, for a longer or shorter term, to be put up with in as cheerful a mood as possible, and then forever forgotten. Perhaps this is too doleful a picture, but you will agree with me that it is a diploma or a degree to which our students are looking, not to training; that they think in terms of hours and credits, with hardly a suspicion of the great adventure of learning.

That great adventure, that love of learning for its own sake, that sense of deep humility which comes with the determination to push on to the end in the quest of truth, is the finest gift which the Graduate School has to offer. It is the vital force which insures all human progress. And when every teacher in our schools and colleges has caught something of its power, we shall begin to produce educated men and women. For the teacher who has ceased to grow is deteriorating. Knowledge without the impulse of growth will wither like a plant cut off from water. If we expect our students to enter upon the task of learning with

joyous enthusiasm, we must ourselves set them an example by our devotion to the practice which we would inculcate.

There are visions of a more restricted range which the graduate student should derive from his work. Most college students have read a certain number of masterpieces in the literature which they are studying, they may remember the names and dates of some authors or works. But very few of them have acquired any sense of relationships. That is one of the major tasks of the Graduate School, to give to its students a vision of literary movements. There are several points of view from which to approach the study. We may divide literature chronologically, studying all the works produced within a given period, striving to find in them the common manifestation of an age. We may choose special types, like the drama, the pastoral, or the lyric, and follow them down through the centuries in the effort to discover how each of these forms aims to give expression to certain emotions or conditions. Finally we may even venture to visualize a whole literature and to estimate the qualities of the nation which produced it.

Our study of relationships must not end there. For literature is only one of many revelations of national character. We must, then, try to see how intimately it reflects the social conditions of its time, how closely it parallels the expression given by the other arts. If we would understand the Renaissance in Italy, it is not enough to read its chivalrous romances, its comedies, its lyrics, its tales. We must recreate their background by a study of the histories of the time; we must look at its buildings, statues, and portraits; we must even delve into its woodcuts, its jewelry, its furniture. So may we hope to create a variegated vision.

That brings me to another sort of relationship which we cannot afford to disregard: the ties which bind one literature to another. It would be idle to study the Renaissance in France or in Spain without a knowledge of the Renaissance in Italy. And as the years go by and communications between peoples grow more constant and more intimate, the interdependence of all European literatures becomes increasingly apparent. I am aware of the danger in the comparative study of literature; in the desire to embrace all things in our vision, we tend to see only a few monumental works, we lapse into facile generalizations. But in spite of the danger, such a method of study is the surest approach to what

I take to be the chief purpose in the study of literature, the interpretation of life.

We teachers of modern languages are, I hope, enthusiasts about the peoples and the civilizations which we are expounding. But we are not propagandists; we are not trying to prove that the French or the Germans or any other people are superior to the rest of the world. All that we are aiming to do is to impress upon our students that beyond the sea there are other nations which for well-nigh a thousand years have been facing life as we face it. In temperament and in mood, just as in institutions and customs, they differ widely from us. And yet in all the fundamental qualities of the human spirit they are like us, and in their literature, as in their institutions, we find that there are certain abiding values which do not depend upon race and speech but are universally human.

Perhaps you have wondered why I have not spoken of the importance of the "dissertation" in graduate work. To be frank, I cannot see that the compilation of such a work has a great influence upon the life of the student who is looking forward to teaching. In fact, writing a doctor's thesis does not even make a scholar. It is a part, and a desirable part, of the machinery, intended to test the student's ability to gather, co-ordinate, and present a given body of material. But it is insignificant in comparison with the more intangible values of which I have been speaking.

No Graduate School that I know of offers formal instruction in all the fields that I have discussed. But that is the fine thing about a Graduate School. You learn there the art of self-instruction. Whether from the inspiration of your instructors or from the sharpening contact with other minds in your own field of work, you sally forth into untrodden fields, you follow promising by-paths, you enrich your spirit with independence. But you will remember that I began with an insistence upon a sound background of knowledge. It is the combination of these two things which the Graduate School has to offer you and which will make your teaching a force and an inspiration.

Cornell University

LA STYLISTIQUE DE M. CHARLES BALLY

By OTTO MÜLLER

LE *Traité de stylistique française* de M. CHARLES BALLY a paru récemment en deuxième édition. Le moment semble venu de rappeler très rapidement ce que l'auteur entend par stylistique et d'examiner les avantages que l'enseignement des langues modernes peut retirer d'une méthode générale d'investigation qui ne se confond pas avec la stylistique, tout en lui étant nécessaire.

Les écrits de M. Bally sur la stylistique sont les suivants:

Précis de stylistique, Genève 1905; *Traité de stylistique*, Heidelberg 1909, deuxième édition 1920, en deux volumes; *L'étude systématique des moyens d'expression*, Genève 1910; *La stylistique française de 1905 à la fin de 1909*, dans le *Romanischer Jahresbericht* de K. Vollmöller, vol. XI, p. 189 s.; *Stylistique et linguistique générale*, dans le *Archiv für das Studium der neueren Sprachen*, vol. CXXVIII, p. 87-126; *La stylistique et l'enseignement secondaire*, St-Blaise 1911; *Le style indirect libre en français*, dans la *Germanisch-Romanische Monatsschrift* de 1912, p. 549 s. et 597 s.; *Le langage et la vie*, Genève 1913; *Figures de pensée et formes linguistiques*, dans la *Germanisch-Romanische Monatsschrift* de 1914, p. 405 s. et 456 s.; *Stylistique générale et stylistique française*, dans le *Romanischer Jahresbericht* de K. Vollmöller, vol. XIII, p. 190 s.; *Ferdinand de Saussure et l'état actuel des études linguistiques*, Genève 1913; *Impressionnisme et Grammaire*, dans les *Mélanges d'histoire littéraire et de philologie offerts à M. Bernard Bouvier*, p. 261 s., Genève 1920; *L'enseignement de la langue maternelle et la formation de l'esprit*, dans *Le Producteur*, vol. IV, p. 354 s., Paris 1921.

Demandons-nous d'abord ce que M. Bally comprend sous le nom de stylistique. Lorsqu'on entend ce mot, on pense immédiatement au style d'un écrivain. Or la stylistique telle que la conçoit M. Bally n'a rien à voir avec le style, elle ne gravite pas autour de l'expression littéraire. Elle étudie le langage affectif naturel et tient sa place entre plusieurs disciplines fort différentes. D'abord elle relève de la linguistique statique, et s'attache aux valeurs expressives de la langue, où qu'elles se trouvent, dans les mots et dans la grammaire. Mais avant d'édifier un système, M. Bally expose sa méthode d'investigation dans une première

partie du *Traité de Stylistique*. Ce travail préparatoire assez long a contribué à donner au mot stylistique un sens trop large. Cette partie du *Traité* est néanmoins presque la plus intéressante. Nous y trouvons le développement des deux principes sans lesquels toute recherche stylistique est impossible: 1) Les méthodes traditionnelles d'enseignement font de l'étude d'une langue un travail trop automatique, trop analytique et historique; 2) l'observation doit porter sur les rapports existant entre les signes linguistiques et les relations qui unissent la parole à la pensée, ce qui est incompatible avec l'étude historique.¹

Le dualisme de la linguistique statique et de la linguistique historique a été accentué par Ferdinand de Saussure dans son *Cours de linguistique générale* (Paris, Payot 1916). Mais c'est M. Bally qui l'a reconnu d'abord et qui en a montré la portée pratique;² il dit ailleurs: "lorsque ce principe de la dualité des deux linguistiques—universellement violé aujourd'hui—sera reconnu et appliqué, il transformera profondément nos méthodes."³

La stylistique s'emboîte donc dans la linguistique statique, qui étudie la langue par l'observation des oppositions entre les éléments de la langue.

La délimitation des faits de langue, conforme à leur signification, est une autre grande tâche de la linguistique statique. Il s'ensuit que la délimitation, comme l'identification des significations, est une préparation indispensable à toute étude stylistique, bien que ces opérations ne se confondent pas avec la discipline spéciale appelée stylistique. La méthode appliquée surtout dans les gymnases classiques de l'Europe, qui consiste à confondre l'unité avec le mot tel qu'il est délimité par l'écriture, n'a pas encore été abandonnée. On est toujours tenté de procéder trop analytiquement et de disséquer une phrase en des éléments qui ne sont tels que sur le papier. Prenons par exemple l'expression *avoir maille à partir (avec quelqu'un)*, citée par M. Bally au *Traité* p. 56. Aucun de ces mots n'a conservé sa valeur propre étymologique, mais aucun n'a pris, isolément, une signification différente; ils font corps avec l'unité de pensée que la locution est chargée d'exprimer. On sait qu'elle signifie "être en désaccord, avoir un différend avec

¹ *Traité*, I, p. 2.

² *Traité*, p. 21s.

³ *F. de Saussure et l'état actuel des études linguistiques*, p. 16.

quelqu'un." C'est en partant de l'unité correspondant à une idée déterminée qu'une méthode psychologique devra expliquer le véritable rapport entre la pensée et la parole. Ce n'est donc pas l'étymologie de ces mots qui en révélera la signification réelle, actuelle, ni la valeur expressive qu'elle a aujourd'hui, car les Français ne savent plus que *maille* signifiait "pièce de monnaie" et *partir* "partager"; cette explication n'a de valeur vraie que pour les philologues; une périphrase donnant la signification exacte de la locution en question a une valeur pratique bien autrement considérable.

Dans certains cas il peut même arriver que l'étymologie produise une idée fausse, ainsi quand nous disons que *décamper* dans le sens de "s'éloigner rapidement" vient de *camp*. Dans la langue usuelle personne ne pensera à ce dernier terme. Les élèves des gymnases d'Europe et les "Undergraduates" de nos collègues ne sauraient faire de l'étymologie une étude systématique. Il suffit qu'on leur donne de temps en temps un aperçu du cours de l'évolution de la langue étudiée. Il importe avant tout de leur faire saisir la signification actuelle des termes d'une langue étrangère. On est souvent frappé chez l'étranger d'un certain instinct à décomposer les unités plus que ne le font les sujets qui parlent leur langue maternelle; cette décomposition ne rend que plus difficile l'assimilation de faits linguistiques nouveaux.⁴ L'étranger cherchera, en considérant seulement la forme extérieure des mots, à relier entre eux des groupes qui ne sont plus dans un rapport étymologique étroit. Par là il risque de leur attribuer une fausse signification, alors qu'il importerait de connaître le sens actuel de ces mots.

Si d'une part M. Bally préconise l'étude des faits d'expression par la méthode descriptive, il constate d'autre part qu'il est très difficile de se passer entièrement, surtout au commencement de l'étude d'une langue, de l'aide mnémotechnique que nous apporte le groupement des mots par familles. C'est pour cette raison qu'il nous invite à un compromis. Mais ne relevons que les rapports étymologiques frappants, qui sont encore sentis à l'heure actuelle. Dès qu'on aura fait les premiers pas dans l'étude d'une langue, il faudra se passer de cette méthode, pour la remplacer par le groupement rationnel des faits d'expression.

⁴ *Traité*, I, p. 32 s.

Après la délimitation vient le problème de l'identification des faits d'expression. Du reste les deux questions se posent en même temps. Identifier une expression telle que "avoir maille à partir" c'est trouver l'idée simple qu'elle exprime, en ce cas l'idée de désaccord, querelle etc. Cette longue préparation permet dès lors à M. Bally de tracer les limites de son champ d'étude: la stylistique ou l'étude des aspects affectifs et expressifs de la langue de tout le monde.

Prenons un exemple, soit la locution *décampez au plus vite*. Nous déterminerons d'abord l'idée simple renfermée dans le verbe: *décamper* signifie "se retirer," "fuir," "se sauver." Mais aucune de ces expressions ne correspond absolument à celle qu'il s'agit d'expliquer. Comment et par où se distingue-t-elle des autres? En consultant Littré, nous y lisons que *décamper* = se retirer précipitamment. Mais *décamper* contient à côté de son sens intellectuel encore des éléments affectifs que l'on ne saurait négliger. C'est ainsi que nous y sentons exprimé un éloignement forcé, puis l'ordre est exprimé d'une façon familière. Nous traduirions en anglais la locution en question par "hurry up and get out." Nous sommes transportés du coup dans un milieu social bien déterminé et nous nous représentons par exemple un maître qui s'adresserait ainsi à des écoliers qui lui auraient joué quelque mauvais tour.

Toute expression renferme donc à côté de certains aspects affectifs naturels aussi des caractères sociaux qui agissent à leur tour affectivement. L'étude de ces nuances expressives avait été assez négligée jusqu'ici. On peut citer dans cet ordre d'idées entre autres l'étude de Tobler sur la locution *par exemple*. Mais ce sont les livres de M. Bally qui font des nuances expressives une étude systématique et qui ont créé une science étudiant les moyens d'expression d'une langue d'après leur contenu affectif. Il est vrai que les considérations de Groeber sur la syntaxe affective ont précédé les ouvrages de M. Bally, mais ce dernier nous dit qu'il n'en avait pas pris connaissance lorsqu'il composa son *Traité de Stylistique*.⁵

On a reproché à l'auteur du *Traité* son emploi du terme stylistique. On l'a blâmé d'avoir reculé devant la création d'un terme nouveau; il convient lui-même que c'est une faiblesse,⁶ et que ce terme manque de précision, parce qu'il désigne un ensemble mal

⁵ *Jahresbericht* de K. Vollmöller XI, 194 en note.

⁶ *Traité*, avant-propos p. IX.

défini de recherches, limitrophes de la grammaire, de l'art d'écrire et de la littérature.⁷ La stylistique était jusqu'ici l'étude du style, et toutes les définitions, fussent-elles exprimées le plus généralement possible, étaient toujours orientées vers l'étude d'une langue vue sous un point de vue artistique. Littré, dans le *Dictionnaire de la langue française* définit la stylistique "la théorie du style." Darmesteter et Hatzfeld ne connaissent même pas ce mot. Le *Nouveau Larousse* explique: "La stylistique tient le milieu entre la grammaire et la rhétorique, elle donne des règles sur le choix des expressions, sur l'emploi des parties du discours, sur la construction des périodes, et met en relief les caractères essentiels d'une langue donnée." Mais au lieu de considérer l'aspect artistique, M. Bally fait intervenir le sentiment pur et simple, et au lieu d'étudier la langue littéraire, il ne s'attache qu'à la langue parlée. M. W. Küchler a fait observer que M. Bally fait intervenir ici un changement du sens de ce mot⁸ et il ne reste qu'à savoir si ce sera son opinion qui prévaudra à l'avenir. Presque tous les critiques qui se sont occupés des livres de M. Bally lui ont fait des reproches à ce sujet. M. Wilmotte écrit à propos du *Précis de Stylistique*: "Je ne le querellerai que sur son titre et sa définition de la stylistique qui bouscule des habitudes reçues sans profit pour personne. Un traité de la rédaction ou de l'élocution française n'est pas une stylistique, et c'est introduire une fâcheuse terminologie allemande (?) que d'appeler de ce dernier nom un traité, d'où le souci d'un style littéraire est absent."⁹ M. W. Küchler s'exprime dans le même ordre d'idées,¹⁰ ainsi que M. Th. Kalepsky¹¹ qui dit: "Wenn ich auch weit davon entfernt bin, ihm das Recht zum Gebrauch des Wortes Stilistik in der von ihm "genau präzisieren" Bedeutung streitig zu machen, so kann ich doch nicht umhin, in seinem Interesse, wie in dem mancher Käufer des Buches zu bedauern, dass er nicht wenigstens für den Titel eine minder leicht zu missdeutende Bezeichnung gewählt hat."

La stylistique n'est pas non plus, comme l'ont cru dans la suite certaines personnes, l'étude des expressions inusitées, singulières,

⁷ *Romanischer Jahresbericht* XI, 189.

⁸ *Archiv* CXXII, 196.

⁹ *Zeitschrift für französische Sprache und Literatur* XXX, 182.

¹⁰ *Archiv* l.c.

¹¹ *Z f S L* XXXVI, 154-158.

l'étude, par exemple, de l'argot. Il s'agit, au contraire, pour elle d'étudier les formes les plus simples de la langue de tout le monde, celles que nous employons automatiquement, sans y prendre garde, pour produire un effet affectif. Ainsi pour prendre un exemple de l'anglais, elle se demandera pourquoi et en quelles circonstances on dira plutôt "quite well" que "very well." Elle n'attachera aucune importance aux formes individuelles, qui naissent au cours de la conversation et disparaissent aussi rapidement qu'elles sont nées.

Dans d'autres publications M. Bally a étudié les différents sens qu'a reçus le mot de stylistique.¹² Ces distinctions lui permettent de mieux préciser ce qu'il entend, lui, par ce terme. Il distingue 1. la stylistique externe, 2. la stylistique interne, 3. la stylistique littéraire, et c'est la seconde qui, comme nous le verrons, correspond à la définition de M. Bally.

La stylistique externe cherche à découvrir les caractères fondamentaux d'un idiome en les comparant avec ceux d'un autre idiome. C'est la méthode suivie en Allemagne depuis la *Stylistique latine* de Naegelsbach; elle opère par comparaison et par traduction, c'est la méthode philologique par excellence. Sans être dépourvue de valeur, elle ne permet que de saisir les manifestations de notre pensée, elle n'en considère que les symboles extérieurs. Le fait que ces symboles sont examinés attentivement et l'effort qu'en nécessite l'interprétation auront pour résultat que les caractères de cette langue seront vus sous un angle intellectuel et notre être n'est pas tout intellect. Ces travaux reposent en outre sur la grammaire et celle-ci étant restée formelle et scolastique, les résultats seront stériles. Nous en sommes pour la grammaire au point où les Grecs l'avaient amenée, nous procédons comme eux selon des règles empiriques.¹³ Sans écarter tout à fait cette méthode (qu'il propose d'appeler la stylistique externe), M. Bally n'adopte cependant pas la définition de Ries qui voit en la stylistique d'une langue l'étude des caractères de cette langue;¹⁴ ces caractères, linguistiques dans leur nature, reflètent les caractères psychiques de la collectivité qui parle cet idiome. Mais nous pouvons être frappés par une particularité linguistique qu'un étranger ne remarquerait pas et vice-versa, ce qui le frapperait

¹² *Jahresbericht* de K. Vollmöller, XIII 191 s.

¹³ Voir *Traité* I, 27 et *Archiv* CXXVIII, 93.

¹⁴ *Was ist Syntax?* p. 127.

nous laisserait indifférents. En dernier lieu il peut arriver que nous soyons impressionnés tous deux, mais d'une façon différente. La méthode d'observation que M. Bally oppose à celle-ci, et que nous avons caractérisée plus haut, consiste à comparer les principaux types expressifs de la même langue. Il lui réserve le nom de stylistique interne. Cette méthode sera psychologique ou elle ne sera pas, dit-il quelque part.¹⁵ Elle "étudie la langue comme système de faits expressifs et de réactions impressives tels qu'ils se montrent à la réflexion intérieure ou introspection."¹⁶ Elle considérera les modifications subies par la langue organisée au contact de la vie réelle. Si nous nous reportons à la page 16 de *Le langage et la vie* nous y apprenons ce que l'auteur entend par vie en matière de langage. Il s'agit de la conscience et de la volonté de vivre, du sens vital que nous sentons en nous-mêmes. La vie n'étant pas actionnée par des idées pures, le langage qui en est l'expression ne saurait être une création logique. Par opposition à la langue organisée, qui est intellectuelle et logique, surgit un langage affectif, qui est comme le principe vital de la langue. Il agit sans cesse, car au contact de la vie, les idées les plus objectives en apparence s'imprègnent d'affectivité et deviennent des jugements de valeur.¹⁷ Ceux-ci s'émuant à leur tour, rentrent dans la langue usuelle. L'action des sujets parlants sur la langue dite intellectuelle ou normale est comparée par M. Bally à un siège que la parole fait subir à la langue. Les individus luttent contre la langue organisée, parce qu'elle ne les satisfait presque jamais complètement. Les créations affectives entourent en quelque sorte comme d'une zone périphérique la langue normale. Une partie de ces produits de l'affectivité pénètre dans la langue proprement dite et vient grossir le stock des expressions qu'étudie la stylistique.

M. Bally applique à ces transformations du langage spontané l'image de la toile de Pénélope qui se fait et se défait sans cesse parce que l'intelligence et la sensibilité y travaillent, mais non pas toutes deux de la même façon. Il peut alors se produire qu'un même mot ait un sens purement intellectuel et un sens subjectif et affectif.¹⁸ M. Bally cite l'exemple de *dramatique*. Dans "l'art

¹⁵ *Ferdinand de Saussure et l'état actuel des études linguistiques*, p. 22.

¹⁶ *Archiv* CXXVIII, 96.

¹⁷ *Le langage et la vie*, p. 24.

¹⁸ *Le langage et la vie*, p. 25.

dramatique" aucune nuance d'émotion, tandis que "un incident dramatique" exprime une valeur subjective. On peut donc dire que presque chaque mot renferme des éléments qui s'adressent au pur entendement et ont un sens objectif, tandis que d'autres s'adressent à nos émotions et ont un sens subjectif. Ces éléments subjectifs ou impressifs seront absents par exemple des termes scientifiques, alors que les mots du langage populaire en seront tout imprégnés. En d'autres termes, tout revient en stylistique à savoir si un fait linguistique s'adresse à la sensibilité et à l'imagination ou à l'entendement pur et simple. M. Bally va jusqu'à dire "Nous parlons donc simultanément deux langues,"¹⁹ qu'on peut désigner par les mots *objectif* et *subjectif* ou encore *logique* et *affectif*. La première exprime des *idées pures*, la seconde les présente sous forme de *sentiments*. Ayant pour objet la langue affective, la stylistique interne doit étudier avec autant d'attention la langue intellectuelle, puisque l'expressivité résulte du contraste entre ce qui est affectif et ce qui ne l'est pas. M. Bally nous dit le but qu'il assigne à cette stylistique: "Je considère comme la tâche de la stylistique interne de rechercher quels sont les types expressifs qui, dans une période donnée, ont servi ou servent à rendre les mouvements de la pensée et du sentiment des sujets parlants, et d'étudier les effets produits spontanément chez les sujets entendants par l'emploi de ces types expressifs."²⁰

Il reste à examiner ce qu'on a appelé la stylistique littéraire, c'est-à-dire l'étude des procédés de langage en tant qu'ils acquièrent une valeur esthétique lorsqu'ils sont employés par un écrivain, ce qui représente l'ancienne acception du terme. Nous avons vu que dans ce sens, la stylistique ne se confond pas avec celle qu'étudie M. Bally. L'expression littéraire ou style apparaît dans le système de ce dernier comme une "recréation à la fois consciente et esthétique du langage de la vie."²¹ Partant des créations individuelles nous voyons que les effets littéraires sont contenus en germe dans la langue de tout le monde. L'artiste seul les emploie en vue de l'émotion littéraire, dans la vie ordinaire au contraire les sujets s'en servent essentiellement comme moyens d'expression et d'action, sans aucune visée esthétique. La langue littéraire est

¹⁹ *Précis de stylistique*, p. 130.

²⁰ *Archiv CXXVIII*, 94.

²¹ *Romanischer Jahresbericht XIII*, 193.

donc sortie du langage spontané. Ce n'est pas tout: M. Bally distingue encore avec soin la langue littéraire du style.²² La langue littéraire est constituée par la fusion des styles, par tous les éléments littéraires accumulés à travers les générations. Elle a une valeur sociale, celui qui l'emploie montrant par là même son éducation supérieure. Pour la linguistique elle est une langue spéciale, comme le langage scientifique ou même l'argot. Le style au contraire est la marque distinctive d'un esprit, il dénote une création personnelle. Tout texte littéraire porte, à des degrés divers, la marque personnelle de l'auteur. Le danger des recherches stylistiques est qu'elles aboutissent souvent à l'effacement des caractères personnels d'un auteur par la traduction. Aussi M. Bally ne veut-il rien savoir de la traduction, même pour l'étude des mots.²³ On devrait s'habituer à les expliquer au lieu de les traduire. Nous pensons aussi que ce genre d'exercice devrait avoir une place plus importante dans l'enseignement du français aux États-Unis. Rien n'est plus utile que de forger une définition et de la contrôler avec celle que donne un bon dictionnaire explicatif. En outre les définitions sont des spécimens typiques de langage objectif, une définition étant formée d'expressions dépouillées de leur contenu affectif. Il est évident que la stylistique et l'étude des formes littéraires se tiennent de près, car celles-ci sont aussi fondées sur les faits de sensibilité; toute nuance littéraire doit en effet produire un minimum d'émotion. Mais il importe d'étudier les faits de la sensibilité là où on peut les saisir le plus facilement dans toute leur pureté, c'est-à-dire dans le langage ordinaire.

La stylistique, avons-nous dit, n'est pas une science historique. C'est là un point capital des idées de M. Bally. Qui dit histoire dit évolution; mais le sujet parlant n'a jamais conscience d'une évolution lorsqu'il parle sa langue maternelle et c'est parce que les signes linguistiques coexistent et s'opposent dans le même temps dans son cerveau, que ces signes ont une signification, et que les uns sont expressifs et que les autres ne le sont pas. Les sujets parlants croient que la langue qu'ils parlent a toujours été telle. C'est là une constatation si évidente qu'il paraît surprenant qu'on ait pu dire qu'Adolphe Tobler s'est occupé de l'ancien français plutôt que du français moderne "weil gerade das Altfran-

²² *Le langage et la vie*, p. 50.

²³ *Précis*, p. 36.

zösische als eine Zeit des Chaos, aus dem sich etwas Neues entwickeln wollte . . . für den Sprachforscher besonders lehrreich ist."²⁴ Mais les auteurs de l'ancienne France avaient, tout comme les écrivains d'aujourd'hui, le sentiment non pas de l'évolution, mais de l'état fixe de leur langue, de la langue parlée qu'ils transposaient en vue d'un effet littéraire.

M. Bally dit quelque part très clairement le but pratique qu'il voudrait voir atteint: "A côté de l'étude *historique* des faits de langage, la linguistique doit faire une place à la science de l'expression et à l'étude des *états de langage*" . . . les langues vivantes "s'expliquent tout autant, si ce n'est mieux, par leur réalité actuelle que par leur passé lointain."²⁵

Et maintenant comment un étranger doit-il s'y prendre pour faire des études stylistiques? Le point de départ, nous l'avons vu, est l'observation de la langue parlée, la langue écrite n'en étant qu'une sorte de transposition. Il s'agit de se pourvoir d'"impressions linguistiques," c'est-à-dire de collectionner telles quelles des locutions "impressives." Même si l'on ne devait pas tout comprendre de prime abord, l'expérience aidant, on s'y retrouvera, à force d'entendre les expressions inusitées dans d'autres contextes. "Dans l'étude des mots, dit M. Bally, il faut non seulement savoir attendre, il faut savoir oublier . . . La connaissance d'une langue est une habitude qui ne peut s'acquérir que peu à peu, et les tâtonnements sont la rançon d'une science solide et complète."²⁶ On saisira mieux le jeu libre des mots en écoutant qu'en prenant part à une conversation. On doit apprendre les mots par groupes, par synonymes, et surtout, on ne saurait assez le dire, se défier des groupements étymologiques qui conduisent à des impropriétés d'expression.

Tout l'effort de M. Bally est dirigé contre les méthodes d'enseignement actuellement en usage. Il laisse entrevoir que la méthode historique ne vaut rien à l'école et qu'il faut suivre une méthode descriptive qui s'attache à l'étude de la langue parlée comme fonction de la vie, alors que jusqu'ici on étudiait la langue littéraire. Mais celle-ci n'est pas spontanée, seule la langue parlée peut élever la prétention de l'être. M. Bally constate que c'est

²⁴ E. Lerch, *Literaturblatt f. german. und roman. Philologie* 1915, p. 125.

²⁵ *L'étude systématique des moyens d'expression*, p. 13.

²⁶ *Précis de Stylistique*, p. 37.

le langage naturel, celui sur lequel devraient porter toutes les études stylistiques, qui est appris le plus mal à l'école.²⁷ La langue parlée passant pour banale et vulgaire n'y est pas enseignée. Pour perfectionner la langue des élèves, il faudrait comprendre leur manière de parler. Pourquoi la pédagogie néglige-t-elle ce point de vue? C'est que l'enseignement est trop formaliste et trop intellectualiste, c'est-à-dire qu'il porte d'une part sur les formes extérieures du langage sans prendre garde à leur signification, d'autre part on essaye d'expliquer les matières du langage par les procédés de la logique. Or il s'agit de saisir les concepts fondamentaux, les formes habituelles de la pensée, voir ensuite comment ils s'associent entre eux et on s'efforcera de découvrir comment le système de notre pensée se reflète dans le système du langage.

M. Bally caractérise le préjugé littéraire, qui consiste à forcer les élèves de créer l'émotion littéraire. "Nous partons de l'idée, dit-il, que nos élèves doivent avoir de l'imagination, une sensibilité délicate et surtout du style."²⁸ Mais sur une classe de vingt élèves, on trouverait à peine un tempérament littéraire. En cherchant à détourner les enfants des voies ordinaires du langage, on n'arrivera qu'à leur donner le goût du bizarre et ils seront incapables de dire simplement et nettement ce qu'ils pensent. On doit substituer à un idéal exclusivement littéraire l'étude générale de l'expression, et en accentuant ainsi le rôle du sentiment dans le langage, on ouvrira la voie à l'étude de la stylistique.²⁹

Pour l'enseignement des langues on trouvera au commencement du *Traité de Stylistique* un grand nombre d'idées fécondes. Ainsi la constatation que le langage exprime nos sentiments, si elle n'est pas nouvelle, est du moins formulée d'une façon très originale; de même l'idée d'enseigner les langues modernes par la langue parlée avant d'aborder les textes écrits. On peut retrouver ces mêmes principes dans le livre de R. Hildebrand: *Vom deutschen Unterricht*, ainsi que dans le mouvement dit "réformiste," inauguré par Viëtor sous la formule "Der Sprachunterricht muss umkehren!" On a signalé qu'en 1887 déjà le professeur Schröder écrivait dans son opuscule *Vom papiernen Stil*: "Unsere neuhochdeutsche Muttersprache, die Sprache unserer Denker und Dichter, ist ja nicht eine

²⁷ *Stylistique et enseignement secondaire*, p. 8 s.

²⁸ *Stylistique et enseignement secondaire*, p. 13.

²⁹ *Ibid.*, p. 15.

künstliche, sondern eine lebendige Sprache. Und Leben ist Geschmeidigkeit, Freiheit, innerer untrennbarer Zusammenhang, nicht bloß mechanische Beweglichkeit säuberlich zerlegter Glieder."

Pour aborder les études stylistiques, M. Bally voudrait que l'on s'en tint à la langue maternelle, parce que la correspondance entre la parole et la pensée s'y manifeste de la façon la plus claire et la plus évidente. En partant de la langue maternelle on étudiera les langues étrangères des peuples civilisés, parce que ces langues tendant à se rapprocher dans leur lente évolution, forment une mentalité que M. Bally appelle la mentalité européenne. Dans l'étude de la langue maternelle M. Bally insiste sur la comparaison. Les normes de comparaison seront 1. le mode d'expression intellectuel, auquel on mesurera les différences de sens entre les faits d'expression proprement dits et les éléments inactifs de la langue et 2. la langue commune usuelle, qui fera apparaître par contraste les caractères affectifs produits par les faits d'évocation de milieu, c'est-à-dire les particularités sociales du langage.³⁰

Pour résumer ces quelques pages nous dirons que la science que M. Bally nomme stylistique s'éloigne en beaucoup de points de la stylistique telle qu'on l'entend de coutume, c'est-à-dire qu'elle ne vise pas à l'étude des faits de langue du point de vue esthétique, mais qu'elle les ramène à la langue parlée pour en fixer par comparaison le degré d'affectivité. La langue usuelle est ainsi le critère de tout fait linguistique. Comme l'enseignement en a jusqu'ici tenu peu de compte, s'ingéniant à faire trouver aux élèves des effets de style, ceux-ci ne sauraient ni s'exprimer clairement et simplement, ni apprécier de juste façon un fait littéraire. La traduction ne doit plus rester au premier plan dans l'enseignement: on recourra à la description du fait de langage étudié, en réagissant contre l'instinct étymologique qui consiste à voir entre les faits de langue des relations étymologiques qui ne sont plus senties par les sujets parlants. Ce qui rend si utile la recherche des éléments intellectuels et affectifs d'un fait de langue, c'est qu'elle renouvelle la synonymie, car l'étude d'un état de langue n'est pas autre chose qu'une vaste étude de synonymie, puisque tout y est comparaison et opposition.

University of Pennsylvania

³⁰ *Traité*, p. 28 s.

SPANISH COMPOSITION

By J. WARSHAW

THOUGH the *bête noire* of students, composition is the most significant work done by beginners. It is the only task which requires concentration, comparison, logic, and pains. It is the only exercise given in the assembling of grammatical notions and in the concrete application of all the theory which the student has absorbed. It is usually the only type of language practice in which the student must make a positive decision which can not immediately be recalled, changed, corrected, or added to,—as is so often possible in translation and in conversational work. As contrasted with other phases in the learning of a language, it may almost be said to be the only aspect worthy of being classified as intellectual effort. In composition alone is the student obliged to use his brain for other than registering, recording, or memorizing purposes. In the translation and conversational work of the first two years the intellect can be said to be truly operative only by some stretch of the imagination. Virtually the sole medium for the development of the active linguistic intellect in these two years is to be found in the composition work.

Composition must, then, necessarily be difficult for the beginner, for it makes heavier and more varied demands on his linguistic fund than any other exercise. Must it, however, prove a dreaded burden? Must it by its very nature arouse distaste on the part of the student? Can it not be made fairly enjoyable as well as useful? Can it not be performed correctly with less superfluous labor than it commonly exacts from both the student and the teacher?

The difficulties which it presents arise from several natural conditions, which can not be altered, and from several artificial conditions, which are susceptible of improvement. Among the natural conditions may be mentioned lack of experience with foreign languages, lack of a linguistic moral sense or intuition,—a sense which acquires consciousness after a moderate amount of familiarity with the language has been secured by the student,—insufficient drill in the basic laws of the language, and inability to dissociate immediately the habits of the mother tongue from the habits

which the foreign language attempts to call into being. The artificial conditions are largely the result of the outworn pedagogy which still predominates in composition, of certain details of theoretical grammar, and of peculiarities in English, the seriousness of which is not clearly grasped by the teachers themselves. In Spanish, the vast majority of errors will be found to be due to a relatively small number of grammatical concepts and to the Protean character of the English vocabulary. In all languages, of course, the repugnance of students for composition may be attributed principally to the uninspired quality of the methods employed, for, in spite of the advancement made in the teaching of grammar, reading, and conversation, little has been done to make composition anything more than the drab routine which it has always been since the good old classical days.

As in reading, so in composition, the number of grammatical rules whose observance is absolutely indispensable from the start is extremely limited. Much of the grammar that is learned in elementary classes demands but slight effort on the part of the student. The articles, adverbs, conjunctions, many of the pronouns, and several other speech elements become easily fixed in the mind of the student after a small amount of practice and need no special emphasis.

On the other hand, there are other elements which are of small moment in reading but vital in composition. These may, for want of a better term, be called "working constants," and their importance is such that they must come under the thorough control of the student from the very beginning and remain under his control as long as he makes practical use of the language. Without a proper regard for them, a species of linguistic insanity or idiocy ensues. The fact that they are practically non-existent in English emphasizes rather than minimizes their prominence in Spanish. They are: (1) position; (2) agreement; (3) gender; (4) mood; and (5) accentuation. A large percentage of the errors in composition committed by students is the consequence of neglect in the handling of these five major factors.

As a preliminary to any work in composition beyond the merest rudiments, and as an accompaniment of all work in composition of whatever kind, drill in the five constants should be unremitting during the first two years. For they correspond, in a way, to the

basic elements on which exercises in free-arm movement in penmanship, finger exercises in touch-typewriting, and scale practice in music are constructed. Until they become a corporate part of the student's linguistic consciousness, anything like free writing or free speech is impossible.

To some teachers it may seem totally unprofitable to devote time to such drill. If, in their opinion, the rules of grammar are clearly stated, the student, provided he is not subnormal, should be perfectly capable of applying the rules as the need arises without squandering precious moments on mental calisthenics. With a student a minute a day,—which is the prevalent classroom condition in this country,—language teaching is sufficiently hurried as it is, and there is no leisure for frills, pretty though they may be. What a race against time we have to make in order to accomplish anything at all, especially since in these happy democratic days it is the average student or, with distressing frequency, the student below average who sets the pace!

Nevertheless, steady drill in what I have termed the five constants is a saving in the long run, just as continual exercise in the fundamentals of any craft or art for the sake of the resultant dexterity or accuracy is an undeniable gain. With standardized exercises in these constants, the teacher might even use time that otherwise goes to waste or obtain a respite from classroom monotony without unduly inconveniencing himself or jeopardizing the interests of his students. That such standardized exercises can be devised in the same way that standardized exercises have been arranged for the teaching of the free-arm movement is scarcely open to question. An occasional review of the rules governing the five constants and persevering practice in illustrative exercises, composed either by the teacher or by the writers of text-books, would no doubt have a powerful effect in eliminating the terrors of composition and,—what is quite as important,—in improving and giving a more careful finish to the composition itself. What a relief it is, for example, to arrive at the point where a whole class uses the written accent with precision! What a world of cautioning and nagging is done away with as soon as that blessed state has been reached! Even the most conservative teacher should welcome any means conducive toward that end.

Any well-planned course in composition might, then, with

advantage make these five fundamentals the backbone of the work for at least a semester. It is because they are not systematically attacked and conquered, as a rule, that the same mistakes keep recurring throughout the language course of the average student. The exasperating recurrence of the same errors is, to be sure, inevitable unless the attention of the student is focused on one or two essentials at a time. As constructed at present, composition exercises place before the elementary student three, four, five, and sometimes a dozen different grammatical problems in a single sentence. Naturally, the beginner slights everything, not knowing how to distinguish between the essential and the relatively unimportant. The chances of error would be much lessened if the student's firm grasp of position, agreement, gender, mood, and accentuation were considered a necessary prerequisite to the more technical grammatical problems.

It is held by several prominent educators that the most effective way of teaching correct English is to uproot the vicious habits of speech which children fall into so easily and cling to so tenaciously. The task of improvement, they believe, should not prove arduous, for the number of customary errors is in reality much more limited than teachers or critics suspect. Obviously, nobody need worry about the English which school-children employ perfectly correctly and as a matter of course! The same notion might profitably be pressed into service in the teaching of foreign language composition. By concentrating most of the drill on these features of Spanish which differ from the English modes of expression or are complicated in themselves,—and the latter are not, as a matter of fact, very numerous,—the teacher can accomplish far more than by laying stress on the things that “learn themselves.”

If a general survey were made among Spanish teachers of the common mistakes in composition, some twenty or twenty-five points could unquestionably be picked out as the most prolific trouble-makers. What teacher has not had his own moments of doubt in attempting an authoritative explanation of the uses of *ser* and *estar*? Who among us has come off completely victorious in the battle with *para* and *por* and their overlapping meanings? Who has not discovered that the rules about the omission of the articles or the use of the “personal *a*” are far easier to teach than

their application? Similarly, about a score more of vital verbal functions, without which nobody can hope to use the living language in its multiple manifestations, form the real basis of all composition work and must be at one's command *instantler*. They, and not the usages which are self-evident or, on the contrary, abstruse and of rare practical value, should in one shape or another constitute the chief pabulum of the first two years in composition.

But Spanish rules and Spanish usage are not by any means the sole obstacle in composition. Indeed, because the influence of English on composition is almost never brought to the attention of the student, it is the English of the exercise, and not the Spanish, which often turns out to be the principal stumbling-block.

Prominent among the causes of the misuse of Spanish is the indefiniteness of the general English-Spanish vocabulary given at the back of the grammar or of the composition-book. This vocabulary is in most instances insufficiently analyzed, and the student is more than likely to use one part of speech for another, particularly if he has not been cautioned time and again to make sure that he is choosing the Spanish form corresponding to the English form. The danger of error is so much the greater in that students readily fall into the habit of turning at once to the general vocabulary when in need of a Spanish term and of picking out at random one of the various meanings given for the English expression, irrespective of the requirements of the sentence.

Some discrimination is needed, for example, in the selection of the proper meaning of *to* in all except the most commonplace sentences; yet, what is the beginner to do if, in the general vocabulary, he comes across a list comprising *a, de, en, por, para, hasta, para que*, etc., without any further explanation? The chances are that he will follow his fancy in most cases with regard to the prepositions, that he will not distinguish between prepositions and conjunctions, and that he will be saved from making ludicrous blunders only to the extent to which his intuition has been developed by observation or by unflagging repetition. If, under the title-word *too*, he sees *también, demasiado, además, and igualmente*, is he to be much blamed if he employs *también* where *además* is obligatory, or *demasiado* where *también* alone is suitable? And if, unfortunately, he is early encouraged, before he has attained to any genuine *Sprachgefühl*, to consult a dictionary, what bad

habits may he not be forming because of his inability to weigh the value of each of the numerous meanings presented! Experiments on my own part with the word *so* in a fairly advanced class have convinced me that something ought to be done to direct the growing intuition of the student along the right path in preference to letting it gather wool in its undisciplined meanderings. If the reader will look at the meanings of *so* in any good dictionary, he will see how easy it must be for the average student to misinterpret, especially if he is the least bit in haste,—and what student does not rush through his composition too hurriedly for his own good and for the professional self-esteem of the teacher?

Manifestly, a careful analysis of the precise meanings and uses of words in a dictionary is impracticable. The beginner who might try to make use of a highly detailed dictionary would only find confusion worse confounded. But in elementary grammars and composition-books, where the number of different meanings is necessarily restricted, much can be done to guard against pardonable error by a more exact analysis of meanings than is customary and by the consistent labelling of each meaning with the name of the part of speech to which it belongs.

The possibilities of misuse by even the conscientious student may readily be comprehended by an examination of almost any of the popular grammars, and these possibilities become particularly extensive when the grammar in question deservedly earns in most respects the confidence of both student and teacher. One of the best grammars of recent years, for instance, takes the trouble to analyze the uses of a few common words in a helpful manner, yet leaves others quite as significant untouched. The meanings and uses of the word **before** are thus well distributed: **before**, *prep.* (*position*), *ante*, *delante de*, *en frente de*; (*time*), *antes de*; *conj.* *antes que*. To be sure, the distinction between *ante* and *delante de* might have been made without any great sacrifice of space, but the general desire not to force the student to guess is commendably noticeable. However, the treatment of many other words does not carry out the excellent procedure shown in this instance. A few concrete examples of the kind of deficiency here indicated may not be amiss: **after**, *después de*, *después que*; **at**, *a*, *en*; **about**, *cerca de*, *como*, *cosa de*; **by**, *por*, *de*; **to**, *a*, *hasta*. If the student, with his propensity for taking advantage

of short-cuts, employs the general vocabulary almost exclusively and uses *después de* when he ought to use *después que*, *por* in place of *de*, or, as happens with frequency, *porque de* for *por*, *a causa de*, or *por motivo de*, the fault can hardly be said to be his. Some pains should be taken to supply him at the outset with reasonably necessary help. It is enough that he should be held accountable for the mistakes which are of his own coinage; but there is no point in charging him with the negligence of editors and authors. At night all cats are gray, and so to the beginner are all words in the hazy linguistic dawn.

The objection that hair-splitting differentiation of meanings and uses in vocabularies is wasteful of space and would probably defeat its own ends is legitimate to a certain extent. Much must be left to the reasoning power, observation, and initiative of the student and to the progressive training in making distinctions which he receives perforce as he goes on in his tasks from day to day. Nevertheless, the burden of furnishing the indispensable foundations rests ultimately upon the teachers and the text-books, and no escape from this responsibility can be argued, no matter how long the vocabularies may have to become. If the text-books offer meager explanation and analysis, the teacher is in duty bound to provide drill and practice to make up for the want. The material for this drill can ordinarily be obtained in sufficient quantity in such detailed treatments of grammar as Ramsey's *Text-Book of Modern Spanish*, the authorities on whom Ramsey has drawn, and Olmsted and Gordon's unabridged grammar.

But even these longer works lack the much-needed chapter on the idiosyncracies of English from the viewpoint of Spanish composition. That chapter, if it is ever incorporated into one of the more complete grammars, will prove illuminating and of the utmost practical value to the teacher and the advanced student.

Consideration of a few of the complex English terms which are commonly looked upon as perfectly simple and free from troublesome elements leads to the conviction that any course involving composition should devote a fair amount of time to a study of the true meaning of many common English words, and especially of the auxiliary verbs and apparent auxiliary verbs.

What teacher does not realize that the twenty-five expressions

and forms given below are daily thorns in the flesh when it comes to supervising the composition written out or recited by students? Yet what teacher consistently dissects them and requires his students to drill in them until the use of them becomes spontaneous and almost unconscious?

- | | |
|--|------------|
| 1. do | 13. become |
| 2. may | 14. get |
| 3. would | 15. enter |
| 4. should | 16. leave |
| 5. ought | 17. any |
| 6. must | 18. where |
| 7. could | 19. to |
| 8. will | 20. it |
| 9. make | 21. so |
| 10. let | 22. last |
| 11. should like | 23. next |
| 12. to be able <i>or</i> can | 24. what |
| 25. the restatement of subjunctive phrases in terms of Spanish equivalents | |

To illustrate: the primary meaning of *do*, namely, to perform or to execute, gives no hint of the flexibility and variety of this ubiquitous word when subjected to foreign language exigencies. To have it under control in its most frequent phases and to be able to manipulate its Spanish equivalents in such phrases as, "How do you do?" "He does not study," "Do they expect to come?" "We did not go," "Do you know her?" "Yes, I do," "I do admire him," "Let us do our best," "I shall have nothing to do with them," "Don't wait," "That will do," "Be a good child, now, do," is fully as vital as a knowledge of any of the ordinary rules of Spanish grammar. Similarly, *let*, *must*, *what*, and the other words mentioned above present difficulties which do not usually occur to those who look at them solely from the English point of view. Even *would* is not the innocuous expression that it seems, and its use in such phrases as, "When he lived in foreign cities he would always visit the popular places of amusement," and "In spite of my advice, he would do it," requires thoughtful attention. The subjunctive, above all, is totally new to English-speaking students because of its nearly complete disappearance in English, and it is imperative that students should become accustomed to the mental

translation of the English phrase by a convenient subjunctive formula before transferring the idea to written or spoken words. "I am sorry that you can not come," is straightforward enough, though here, too, a part of the subjunctive formula should be borne in mind so as to give *can* its proper form in Spanish. But when the subjunctive idea is expressed in English by the infinitive, as in "He wanted me to drive the automobile," or "They begged us to stop complaining," a distinct gain is made if the student can be induced to think, "He wanted *that I should drive* the automobile," or "They begged *that we should stop* complaining," and in like manner for all analogous cases.

The list of English expressions chosen for close analytic treatment may, it goes without saying, be extended *ad lib.* by the individual teacher, though its practical efficacy depends largely on its restriction to a limited number of the most common terms and on incessant drill in their use by means of varied exercises.

Lest the purport of this discussion be misunderstood, it should be stated that the problems here presented are entirely distinct from the problem of teaching idioms or turns of expression peculiar to a particular foreign language, at least, in the ordinary sense. Stripped of its verbiage, the present paper seeks to show the necessity and the desirability of ample drill in the following essentials, which are usually unheeded or only superficially considered in composition work:

1. The application of the "five constants" suggested for the purpose of "checking up" the correctness of any piece of composition.

2. Careful analysis of English vocabulary with a view to habituating the student to select the proper part of speech or "the one right word" in Spanish.

3. Practice in a limited list of common English terms of varying meanings, in which the auxiliary verbs should have a prominent place.

University of Nebraska

THE APPROACH TO THE STUDY OF GERMAN
LITERATURE

By LAMBERT A. SHEARS

THE present period of reconstruction, when pedagogical methods are subjected to searching criticism, is the proper time for emphasizing any means which tend to stimulate an interest in the literature and civilization of foreign countries. The two points which I should like to make really supplement one another and can be considered together; first, that we should seek the spirit underlying the culture of a nation instead of repressing it by too much attention to the letter; second, that this aim can best be accomplished by fostering a broader and deeper appreciation of German literature, especially that of the nineteenth century.

German scholarship has developed a remarkable machinery of research, which should rightly be cherished and developed. But at the same time, it must not be forgotten that it is, after all, merely the means to an end, in this case the extension of general culture. The scholar is often so delighted with his up-to-the-minute knowledge of critical editions, biographies, authorities, etc., that he permits neither himself nor his students to obtain a positive, personal attitude toward the authors under consideration. German philologists of the old school are perhaps largely responsible for this state of affairs. But to-day they certainly do not wield a preponderant influence, and their place is occupied by a younger group of men who realize that the historical method of approach to a writer is alone not sufficient.

Particularly in undergraduate work should this over-emphasis on critical apparatus give way to the stimulation of a first-hand interest in writers. Here, especially, is the negative treatment of an author fraught with danger, and we should be chary of suggestions that such and such a point about a writer's ideas is out of date, or that a poet is second or third rate. Rather let us point out an author's significance, yes, even necessity, in the economy and development of literature and intellectual life. There are in German literature many characteristic talents whose works deserve sympathetic consideration. It is precisely these (shall I say) minor authors, each with his peculiar message, who give German litera-

ture one of its important aspects. And for delightful discoveries the nineteenth century probably offers the best field, because the editors have not yet said everything possible about recent writers, and also because the intellectual outlook of these authors is quite close to our own. It is natural that some of the older scholars, infatuated with the greatness of the Weimar geniuses, should be content to venture no further than the classical period. But most scholars to-day should find in the course of their studies at least a few names in recent German literature which make sufficient appeal to them to lead them to deeper explorations.

Furthermore, the Germanist should have some familiarity with the import of the intellectual life in the nineteenth-century Germany, the genesis of which could cause Taine to write: "Thus, at the end of the last (viz. the eighteenth) century arose the philosophic German genius, which, having engendered a new metaphysics, theology, poetry, literature, linguistic science, an exegesis, erudition, descends now into the sciences and continues its evolution. No more original spirit, more universal, more fertile in consequences of every scope and species, more capable of transforming and reforming everything, has appeared for three hundred years."¹ If the scholar has not become acquainted with the realistic movement at the end of the nineteenth century, he is unaware of the blow which has been struck at sentimentality by Liliencron and Hauptmann. If he has not dipped into Fontane or Nietzsche, he has no conception of Modern German prose style. Thus the teacher hinders rather than aids the cultured world in understanding and appreciating recent German literature, which deserves a position by the side of recent English and French literature. Thus he confirms the man on the street—and, unfortunately, many who should know better—in the old error of considering pedantry and narrowness of vision as essential elements of German scholarship, and sentimentality and formlessness as inseparable from German literature. But he forgets that if the German vocabulary contains the word *Gründlichkeit*, it has sole title to the words *Gemüt* and *nachempfinden*, that if it contains the word *Forscher*, it has the sole title to the words *Lebensweisheit* and *Weltanschauung*.

¹ *History of English Literature*, H. A. Taine. Translated by H. Van Laun. 2 Vols. New York, 1872. Vol. II, p. 453.

The term *romantic* is, and will probably remain the best designation for German literature and scholarship,—romantic in the broad sense,—burning with adventurous zeal, “individual, spiritual, lyrical.” The Grimm brothers well typify this spirit. Enthusiasts, inspired by a romantic novel, they unlocked the treasures of fairy tales and heroic legends; painstaking scholars, they founded the science of German antiquity and historical grammar. Jakob Grimm writes that it was the attraction of Middle High German poetry that led him to engage in his grammatical investigations.

The scholar, then, should be able to penetrate this dualism in German culture. He must see more than a well-perfected scientific method, more than the dryness which is often necessarily associated with minute researches, if he hopes to stimulate younger minds to voluntary reading and independent work. “For the letter killeth, but the spirit giveth life.”

*Wesleyan University
Middletown, Conn.*

TEACHER TRAINING THROUGH PARTICIPATION

By LAURA B. JOHNSON

IN SPITE of the recent overwhelming influx of students into our French and Spanish classes with their insistent demand for teachers, and in spite of the inadequate supply of well prepared teachers to meet that demand, we still do not recognize the importance and value of adequate scientific training for teachers of modern foreign languages.

We are in danger of assuming that a person who has a thorough knowledge of French will be “per se” a competent teacher; that giving a student courses in phonetics, composition, conversation and literature will, by some magic process, make him fit to go out and teach beginners; a student, who, during his four years of college has lost all contact with high school problems and psychology and has long since forgotten how he himself began! We are also too prone to fall back on the general criticism that teachers’ courses are too theoretical to be of any practical value, and on the

easy-going philosophy that "a teacher is born and not made" and that a teacher like everyone else can learn only "by his own experience"; thus forgetting that the teaching of modern foreign languages is a science and an art and as such, involves certain fundamental laws which can be stated, demonstrated and proved in the language laboratory much as any scientific law of nature is established, by trial and error, by experimentation, and finally, by successful demonstration. These are the laws of language study which many of us have learned only after years of wasted time and effort, which we can and should pass on to the students we are training.

It *is* true that a teacher must learn through his own experience and will continue to do so throughout all the years of experimentation that we call teaching. But why need that experience wait until he faces his first class with his knees trembling and his heart in his mouth as he tries desperately to remember what his professor in the teachers' course told him was the correct way to start a beginning class? With proper guidance and previous scientific training, that experimentation can be carried on along systematic and productive lines instead of in the haphazard, formless way that passes for teaching in so many of our language classes.

Are our teachers' courses, as they are organized to-day, qualified to give this sound, scientific training? Are they so arranged as to give actual experience to prospective teachers, to make the contact between theory and practice? Do they provide a laboratory in which the laws of language study can be discussed, disputed and demonstrated? In what ways do they fail to meet these needs? What changes must be made in order to fulfil these requirements? These are the questions which it is my purpose to discuss and, in some measure, to answer.

A teachers' course which consists only of lectures on aims and methods, altho essential and valuable as far as it goes, remains incomplete; it tells only half the story. The theory may sound well, but does it work? How do pupils react? Is it practicable? The teacher who remains in the austere realm of theory, isolated from practical demonstration, is too much like the preacher who says, "Do as I say and not as I do." It leaves the hearers sceptical, or at least, unconvinced.

In the same way, I believe that visiting classes where mere

observation of the teacher and the taught is all that is required is equally unproductive. Nothing is more stimulating to the experienced teacher than visiting classes. It seems to make no difference whether the teacher observed is good or bad, for in either case, she furnishes a basis of comparison with one's own efforts. And one has a chance to measure one's own results and attainments with those of a colleague who is struggling with the same problems. But an inexperienced student attending these same classes would see no problems and hence be able to measure no results. In other words, there would be no basis of comparison, no intelligent reaction and no lasting impressions or ideas.

Because of the obvious disadvantages of theory unrelated to practice and the comparatively insignificant results from mere observation of classes, various experiments in so-called practice teaching have been tried. Let us examine for a moment the conditions and results of this practice teaching and try to show wherein this plan, too, has failed to solve the problem.

Practice teaching within the teachers' course itself whereby the students teach their fellow classmates and thus demonstrate to each other, and to themselves, different ways of handling concrete problems, is probably done in most special teacher-training courses. The great value of such a plan is that it puts the students in the position of learners and they see the transaction from the buyer's rather than the seller's end of the bargain. Its obvious weakness is that it must be carried out in an altogether false and artificial atmosphere.

Another system of practice teaching and the one which is usually meant and understood by the term, is the opportunity given to the members of a teachers' course to teach for a brief period an elementary class in French, German or Spanish. What are the arguments advanced in favor of such a scheme? They may be summed up briefly as follows: 1) that such an experience gives a clear impression of the student's personality and his poise in controlling any linguistic or disciplinary emergency which arises; 2) that it reveals the student's knowledge and understanding of the subject he is about to teach, and 3) that it discloses his ability to formulate theoretical ideas into a practical procedure.

Let us see whether these arguments are valid? Is this necessarily short period of practice teaching a fair criterion of the

student's poise and personality? Is it a true test of his knowledge? Does it give him a fair chance to apply his own or his professor's theories? The practice teaching is often done under the most trying circumstances. The student undergoing the ordeal is usually subjected to what seems to him the coldly critical supervision of the teacher in charge of the class. Whatever his ideas or theories may be, he is obliged to follow as closely as possible the plan of the teacher whose place he has temporarily usurped. Possibly all the emphasis in the teachers' course has been on the teaching of grammar and the student finds himself called upon to teach a lesson in reading! Of what practical value can this be to him? And what is worse, after this disconcerting interregnum, the teacher in charge of the class, in nine cases out of ten, must teach the material which was covered by the apprentice. This being true, how can we expect to subject beginning classes to the well-meaning but inexperienced efforts of practice teachers for more than the briefest period? And how can we expect the practice teachers to get any permanent practical value from two or even five terrifying hours of such teaching experience?

But there is still another and a more fundamental objection to practice teaching as such and that is, that it completely ignores the very foundation of all successful teaching, which is,—the view-point of the learner. A college senior, after four years of literature courses, phonetics and advanced composition has lost all contact with the point of view of the high school student and has lost all appreciation of the attitude of a beginner. The most valuable experience that any teacher of modern foreign languages can have is to begin, himself, the study of a hitherto unfamiliar foreign tongue. He thus becomes, himself, a learner, and puts himself on a level with his own beginning students. Even tho he may learn the new language very readily, thanks to his previous linguistic training, he realizes at once the difficulty in pronouncing the strange sounds, the comparative slowness with which he acquires new vocabulary, the effort it takes to catch and comprehend foreign words, the constant desire to have new forms repeated, to have the words or sentences correctly pronounced by the teacher, the conscious demand for innumerable examples rather than mere statements of rules, or disconnected, meaningless paradigms, the almost instinctive desire for self-expression, and the constant crav-

ing to hear and use the foreign idiom. All these things are felt and noted by an experienced teacher when he himself is an ignorant beginner, and add greatly to his insight and intelligence in attacking similar problems when he returns to his own class-room as a teacher.

What is the secret of its value? It is due to the fact that the experienced teacher, in the position of a beginner, puts himself automatically on a level with the other students in the class, and becomes a learner, a participator. At the same time that he is acquiring the new language, recognizing its difficulties and realizing his own desires relative to it, he is almost unconsciously appraising the methods and procedure of the teacher in charge, comparing them with his own and analyzing what he would do in similar situations. Thanks to his double experience as both teacher and learner, he can judge methods and results from this richer, wider point of view.

Now isn't this just the point of view that we want to develop in our students who are preparing to teach? For reasons already given, it cannot be done by theoretical lectures on aims and methods; it cannot be done by visiting classes; it cannot be done by practice teaching. How can it be done then? The answer is, through participation, by admitting the prospective teachers into our various elementary classes, not as inadequately prepared and hence, ineffective practice teachers, but as well prepared, wide-awake, active participators in all our class-room problems.

They enter our classes with the immediate necessity of competing with their fellow-classmates and of earning their right to be leaders of the class whenever the occasion arises and they have demonstrated their ability to do so. It might seem at first thought that these college seniors would have an unfair advantage over their younger class-mates, but experience has proved that often these would-be leaders of the class are no match for the quick-witted, enthusiastic, exuberant high-school pupils. Four years of passive listening to lectures have dulled their minds and addled their brains to such an extent that it is indeed an unusual college senior who can hold her own in any exercise calling for originality, ingenuity, memory, quick thinking or enthusiasm.

By coming into class as a learner rather than as a teacher, by preparing each day's assignment, by following step by step the

progress of the class, by recognizing the emergencies as they arise and seeing how the teacher deals with them, or by demonstrating her own ability to handle them at a moment's notice, by studying the different pupils, analyzing their personal reactions, recognizing their vast differences, by participating in every class-room exercise, contributing her share to the common progress, by thinking ahead, by foreseeing future developments, by suggesting constructive possibilities; in all these ways a college senior as a participator in an elementary class co-ordinates the double business of teaching and learning and comes once more into contact with the standpoint of a beginner.

Altho she herself is technically not a beginner, she is in a position to judge the ability and achievement of beginners, and in comparing her own achievement with theirs is often obliged to recognize their superiority to herself in creative thinking, in quick memorizing, in fluent speaking, or in accurate pronouncing, in spite of their handicap of inferior knowledge and experience. The college senior, coming into an elementary class with a complacent consciousness of superior knowledge of subject matter, is invariably surprised, almost shocked, at the painful realization that all her study of irregular verbs, and all her knowledge of phonetics and all her acquaintance with literary masterpieces avail her nothing when it is her turn to make up an original sentence, or ask an interesting, appropriate question, or add any genuine contribution to the class exercise. She learns with surprise, and often through painful self-revealing experience that the teacher must ever be more alert than the brightest pupil, must always be two or three laps ahead of the class and must keep the pupils in a state of breathlessness trying to keep up with her instead of yawning with ennui while they wait for the next step. There is no more valuable lesson that we can give to prospective teachers than a healthy humiliation at their own short-comings and generous realization of the splendid potentialities of their future students.

If we are to admit college seniors into our classes as participators, we must let them participate and never let their presence in our classes degenerate into mere observation or let them fall back into the easy, unprofitable rôle of spectators. Then, too, if we are to admit them as participators, we must offer problems

worthy of their participation and must create situations in which they have an opportunity to develop as leaders in the classes. We can hardly offer this opportunity to college seniors without offering it at the same time to any other students in the class who, through their own effort and ability can qualify themselves as capable leaders.

Hence, it will be seen, that if we accept my premises and are willing to try this experiment in teacher-training, we must introduce some radical changes in our own class-room procedure. We teachers must be willing to give up our long enjoyed stellar rôle of being the sole participants during the class period. We must be willing to face the revolutionary change of sharing our much abused "special privilege," of participating with the other members of the class. No formal recitation of the old type during which the teacher is engaged in "asking the pupils questions which she knows they can't answer" could create a situation worthy of the interest, co-operation and participation of a college senior, or even of the upper third among the pupils themselves.

It is only by breaking down this rigid formalism, by dividing the class into smaller groups with the brighter students, including the college seniors, as leaders of these groups, or by dividing them into couples and letting them do what MacMunn in "A Path to Freedom in the School" calls "Partnership Teaching," or by letting them set their own pace and advance as individuals under their own initiative and the stimulating guidance of the teacher or the college senior; it is only on such a basis, then, that we can offer to the college senior any real opportunity for participation.

Now what are the actual achievements of such a procedure? It seems to me that such participation as I have described includes all the advantages of observing classes and practice-teaching, at the same time avoiding their drawbacks. A college senior who attends regularly an elementary class, for any given period, has ample opportunity for seeing theories put into practice, and often has a chance to develop her own theories, thus gaining a rich and valuable experience which is just a sample of the experience which she will continue to acquire as long as she teaches. Thus, the prospective teacher is already beginning to learn by "her own experience" and often learns many valuable lessons through her

participation without penalizing anyone by her inevitable mistakes.

If she attends the class of the professor who expounds the theories, she has a chance to judge their efficacy. If she attends the class of a different teacher, she has a chance to analyze the procedure noting the differences or similarities of theory and practice as compared with the discussions in the teachers' course.

If such attendance of classes were limited to mere observation, as I have tried to show, it would soon become a passive, almost meaningless requirement to be completed as quickly and painlessly as possible. If, on the other hand, such attendance included, not only the responsibility, but the privilege of participating as pupil, as leader, and eventually, if qualified, even as teacher, the college senior assumes at once a different attitude. Such a requirement is a genuine challenge; one that calls for all her powers of observation, analysis, concentration and constructive thought. If she is to be called on as a pupil, she must be on the alert. Her share in the general class-work must be a real contribution. If she is to be called on at a moment's notice as a leader of a group, she must be sure of her subject matter, well acquainted with the pupils in her group and their special difficulties, and ready with her ideas as to the best way of developing any problem. And finally, if she is to be given the opportunity of presenting any phase of the class-work to the class as a whole, she must be closely observant of the teacher's method of approach, of its results, of its success or failure, in order to base her own procedure on it. By working with the individual pupil during the class period, or with a small group, or for a few minutes at a time with the whole class as a unit, the college senior gets many chances to do real teaching, to gain vital experience with its valuable opportunity for growth in self-direction and capacity for self-criticism.

The college senior, by dint of prolonged participation in an elementary class, can discover for herself many fundamentals of teaching which no lectures on aims and methods could impress upon her. Previous to her own teaching she is learning by experience without victimizing a class. Here, it seems to me, is the language laboratory where she can get her scientific training, where she can see the laws of language study in operation and where she herself can do some of the demonstrating.

I have tried to show the value of such a procedure to a college senior. What of the effect on the class itself and on the teacher? Does it waste time and detract from the efficiency of the class? Does it distract the pupils and disturb the teacher? On the contrary I think that the presence of two or three college seniors adds to the progress of the class. We all know with what relief we all turn to the brightest pupils in the class to answer the first or the most difficult questions, to bridge the gap between the known and the unknown and to pave the way for the others. We all know, too, how difficult it often is to keep the leaders in the class interested and stimulated to their best efforts while we explain the easy and the obvious to the less fortunate members of the class. Who would refuse, then, to welcome into the class someone who, by help and guidance, could lead a select group in a worth-while activity, or by rivalry and competition could set a high standard of achievement and thus present a challenge to this group, or could work with the slower students while the teacher herself presents more interesting material to the more advanced group? By duplicating to a limited extent, to be sure, the teacher's knowledge, if not her experience, the college senior multiplies the teacher's effort and thus multiplies her time, so that many class exercises can be done more rapidly and efficiently with a college senior than without her.

There are undoubtedly administrative difficulties which arise such as the length of such a course, the amount of credit to be given, the arrangement for classes in which such participation may be had, which it is not within the scope of this paper to discuss. All that I have tried to do is to show how a prospective teacher can get actual class-room experience without subjecting any class to the wastefulness and inefficiency of practice teaching.

Whether such a course be given as a separate course in Education or as part of the teachers' course in the student's major study is a matter which need not concern us here. In either case, it should not supplant the teachers' course with its theories of aims and methods, but should supplement it, for it alone provides the milieu wherein these theories can find actual expression in practice.

The steady growth of Schools of Education connected with our universities and the use of university high schools as laboratories

for educational research in its best sense will facilitate the introduction of such a procedure as I have outlined. But even without these agencies some progress along the lines suggested can be made through the co-operation of the city schools and the college classes when the teachers in charge of the special teachers' courses are convinced that the best way to train teachers is through participation.

The Wisconsin High School

The University of Wisconsin

RELATIVE VALUE OF FRENCH VERB TENSES

By JAMES F. BROUSSARD

THE greatest cause of our ineffective results in verb teaching is our continued determination not to accept and recognize the relative values of the different tenses. Verb drills, as generally conducted, take in the following tenses on the same basis of importance: Present, Imperfect, Future, Conditional, Past Definite, Present Subjunctive, Imperfect Subjunctive, and the compound tenses, Past Indefinite, Pluperfect, Past Anterior, Future Perfect, Conditional Perfect, Conditional Anterior, Past Subjunctive, and Pluperfect Subjunctive—a grand total of sixteen tenses!

As a matter of fact, the educated Frenchman uses in his conversation only the following tenses: Present, Imperfect, Future, Conditional, Past Indefinite, Present Subjunctive, Imperative, and the compounds Pluperfect, Future Perfect, Conditional Perfect, and Perfect Subjunctive. Eleven tenses! And of these eleven tenses, five are used more than ten times to once for the others. And we drill our students from the beginning in sixteen!

It is an accepted fact that the Past Definite, the Imperfect Subjunctive, the Past Anterior, and the Conditional Anterior are dead tenses in spoken French. Purists occasionally revive the Past Definite and the Imperfect Subjunctive; others, burdened with a grammatical conscience, use them occasionally, generally with an apologetic nod or a smile expressive of a duty seen and performed. But the average educated Frenchman converses freely and unhampered without them.

In substantiation of the above statement, I submit the following experiment conducted a few years ago in Paris. During two months' conversation at lunch and dinner with three cultured students, all native Parisians, with a surreptitious pad and pencil always at hand, I jotted down three uses of the Imperfect Subjunctive (one with an apology and the other two with an evident determination to carry out an intricate tense sequence), and not a single use of the Past Definite, Past Anterior, Conditional Anterior, or Pluperfect Subjunctive. Further, in a faculty of twelve French-speaking professors, during conversations carried throughout one academic year, I have heard one professor use the Past Definite and the Imperfect Subjunctive intermittently. From the eleven others, I jotted down five uses of the Imperfect Subjunctive, two of which were used in jest.

In other words, we find ourselves drilling our students in five tenses that are dead to all practical purposes!

"But these tenses are the tenses of literature," observe those of us who are bound by tradition. "Students must know them in order to read French."

Every one will agree to that. These tenses, however, should be taught as passive, not active vocabulary. And even then the emphasis should be laid only on the Past Definite, the past tense of literature, and the Imperfect Subjunctive. I have read a whole *Figaro Illustré* without finding a single Past Anterior, a Conditional Anterior, or a Pluperfect Subjunctive. I read four of Daudet's stories before coming to my first Imperfect Subjunctive! I venture the statement that these so-called tenses of literature, except the Past Definite and the Imperfect Subjunctive, will average about one to every five pages of literature. The literary tenses should be taught visually. I have yet to find the student, well-drilled in the Past Indefinite and the Present Subjunctive, who will find any difficulty in recognizing the Past Definite and the Imperfect Subjunctive.

I submit the following observations on the matter of verb presentation and on the emphasis to be laid on the different tenses.

Most verb manuals try to include every known verb. Most verb drills follow the manuals blindly. Whether this is due to an unconscious desire for variety, or timidity in selecting, is hard to determine. Nevertheless, it is painfully true that students are

compelled often to labor over many verbs that they will never have occasion to use in speaking French. The point naturally comes up again that these verbs form a part of the passive vocabulary, that students in reading French will run across them in their irregular forms and will not be able to recognize them. This point I answer by asking the question, "Do we not teach vocabulary by selecting at first common words?" What is done for the vocabulary can be done for verbs. The teaching of French would be a woeful task if we had to teach our students all the uncommon words in the language for fear that they might run across some of them in reading and not be able to understand them. I grant that a certain number of verbs not in the active vocabulary should be taught. But they should be taught passively (by verb blanks, if you will), in just the same manner that the literary tenses of common verbs should be taught. The time used in the oral drill of uncommon verbs is time wasted—time that can be most valuably employed in drilling the important tenses of common verbs.

I return now to the matter of the relative importance of the different tenses. In another experiment covering five conversations averaging an hour, I found (eliminating the present indicative forms of *avoir* and *être* which predominate over all other verb forms) the following ratio:

Detached Conversation (about past events)

Past Indefinite.....	150
Imperfect.....	50
Pluperfect, Present, and Conditional... ..	10
Present Subjunctive.....	5
Other tenses, fewer than.....	5

In a related conversation (descriptive of one past event), the Imperfect and the Past Indefinite were reversed. Three Imperfects were used to one Past Indefinite, for obvious reasons.

In detached conversation, not relating to past events, I found the following ratio:

Present Indicative.....	150
Past Indefinite.....	75
Imperfect.....	50
Future and Pluperfect.....	25
Imperative (exclamations).....	10
Present Subjunctive.....	10
Other tenses, fewer than.....	4

In comparing these figures with written French, I find that there is very little variation. Examining Daudet's "La Dernière Classe" and "Le Siège de Berlin," two classics for descriptive French, I found the following:

	La Dernière Classe	Le Siège de Berlin
Imperfect.....	82	105
Past Definite.....	39	49
Present.....	29	25
Other tenses, except Pluperfect, fewer than six.		

In order to test Daudet's style, I studied Mérimée's "L'Enlèvement de la Redoute," a style not so descriptive as Daudet's, I found the following:

Past Definite.....	310
Imperfect.....	64
Present.....	28
Other tenses, fewer than.....	5

In the first ten scenes of "Le Voyage de Monsieur Perrichon," one of the best specimens of live, detached conversation, I found:

Present.....	90
Past Indefinite.....	39
Imperfect.....	36
Future.....	22
All other tenses, except exclamatory imperatives, fewer than.....	5

In other words, the tenses into which *eighty per cent* of our thoughts are projected are the Present, Imperfect, the Past Indefinite (the Past Definite for literature), and the Future. The rest of our thoughts find expression in the other tenses (eliminating the Imperfect Subjunctive, the Past and Conditional Anteriors, and the Pluperfect Subjunctive for spoken French).

It would seem logical, then, that if we are aiming to give to the student a "speaking" knowledge of a verb, we should devote a large majority of our time to the four tenses mentioned. It would be absurd to infer that the other tenses should be neglected. The Present Subjunctive, Pluperfect, Future Perfect, Conditional Perfect, Imperative (taught easily along with the Present), and the Perfect Subjunctive come next in the order of importance and should be taught with the four tenses. I claim, however, that the

time devoted to these tenses should be relative. The drills should be relative. The amount of practice and accuracy required should be relative. In other words, it is far more important to teach a student the correct use of the Imperfect than of the Subjunctive; and yet I have known classes who could carry out intricate subjunctive sequences but who put every verb in a past tense in the Imperfect.

Another point about verb presentation. A verb should be presented as a living thing, not a dead word to be inflected according to rules. For example, we should present "dire" not as "dire, to say," as most manuals and grammars have it, but in a sentence like "*Il faut dire à Jean de venir.*" The reason is obvious. The student on seeing "dire, to say" immediately transposes into his English "dire" with all the functions of "to say" and carries the mental transposition in his mind to the class-room. When asked to write a sentence with "dire," the result is almost invariably "*J'ai dit le garçon à venir,*" or something else equally incorrect. The teacher then has to take time to explain that "dire" takes the preposition "à" before the indirect object and "de" before the verb object; and the student has to combat a previous wrong impression and readjust "dire" in his mind. And so with all the verbs that present grammatical differences between the French and English equivalents. Students constantly groan over the difficulty of using the right preposition, if any, with the verb. Obviate that trouble to some extent by giving the right preposition with the verb. We are now teaching gender largely by agglutinating the article with the noun upon first presentation. Why not follow a similar procedure for the verb?

Again, in presenting verbs, the student should be drilled not only in the primary meaning of the verb, but also in whatever constructions that express the equivalents for common or for idiomatic expressions in English. For instance, the verb "vouloir" is given in an excellent grammar as "vouloir, to will." "To will," besides being a rather vague verb in the average mind, certainly does not do justice to "vouloir," when we remember that it is not only the verb for "to want," but expresses in French our very common expressions "I'd like," "Would you care to," etc.

University of Louisiana

Notes and News

On assuming his new duties, the Managing Editor is keenly conscious of the difficulty of his task. At the same time, he congratulates himself that his work will probably be lighter than that of his predecessors. Owing to the untiring efforts of Professor Bagster-Collins and Professor Coleman, the JOURNAL has been placed on a firm basis and has abundantly justified the prophecies of usefulness which were made at the time of its foundation. We hope to present during the next three years articles and reviews of such a nature that the JOURNAL will be regarded as more than ever indispensable to the modern language teachers of the country.

It is with regret that we announce the retirement of Professor E. L. C. Morse from the position of Business Manager of the JOURNAL. Professor Morse's administration has been an eminently successful one, and we all have reason to be grateful to him for his loyal efforts.

It is with great pleasure that we announce the election of Professor Arthur G. Host of the Troy High School to the position of Business Manager. Professor Host has been actively identified with modern language interests in New York State and recently served as President of the New York State Modern Language Association. We ask for Professor Host loyal support and co-operation, particularly from the secretaries and other officers of the regional associations.

Professor Starr Willard Cutting of the Department of Germanic Languages and Literatures of the University of Chicago has been elected President of the Executive Committee and Dr. John D. Fitz-Gerald, Professor of Spanish at the University of Illinois, has been elected Vice-President. Professor C. H. Hand-schin will continue to perform his duties as Secretary. Professor C. E. Young of the University of Iowa replaces Professor Olmsted as a member of the Committee and Professor C. M. Purin of the Milwaukee State Normal School has been elected to succeed Dr. W. R. Price as Associate Editor.

The Managing Editor desires to echo an appeal made in a previous number by Professor Coleman for articles dealing with linguistic problems which would be of interest to teachers. In addition to its function of publishing articles on methods of teaching, phonetics, text-books and pedagogical principles with special reference to their application in modern language teaching, we should also concern ourselves with linguistic problems which

we constantly encounter, both in class and in our own reading. We should be glad to receive contributions on French, German or Spanish syntax. There are many syntactical points on which the reference grammars give little assistance, and it seems to us that the JOURNAL is an eminently suitable place for the discussion of these difficulties. We believe that a journal which represents the interests of teachers should find space for the discussion of the chief contemporary writers in France, Germany and Spain. For obvious reason, it is not desirable that THE MODERN LANGUAGE JOURNAL should undertake to publish a large number of literary articles. At the same time, there should be a place in the JOURNAL for articles on contemporary writers who are prominently before the public. New material on authors whose works are generally read in high schools or colleges will also be welcomed.

It is highly important that we should keep informed regarding the outstanding new books on the language and literature of France, Germany, Italy and Spain, and that we should know something concerning the best contemporary plays, novels and verse. It sometimes happens that owing to lack of time or remoteness from book centers, our acquaintance with language studies is limited to the text-books that we used in college, and that we are more familiar with the writers of ten or fifteen years ago than with current books. In order to meet this need, it is proposed that each number of the JOURNAL shall contain an article which will present a summary of recent publications in French, German and Spanish linguistics and literature, and also a survey of the most important works in creative literature that have appeared during the year in those countries.

Because of the high cost of printing and our desire to offer as much variety as possible in each issue of the JOURNAL, it is suggested that contributors limit themselves whenever possible, to not more than ten pages of printed matter.

While it is obviously impossible to publish extended reviews of all the books which the publishers kindly forward to us for examination, it seems that at least brief mention should be made of all in order that the attention of our readers may be called to these new books. It is hoped that this bibliography, which begins in this number and it will be continued in succeeding issues, will prove of service.

On page 44 will be found a list of the men and women who were awarded the degree of Doctor of Philosophy with a major in modern languages in the academic year of 1921-22. It is not reassuring to learn that only 24 such degrees were granted, and one regrets that other fields of study seem to attract more graduate students

who carry on their work as far as the doctorate. There may be good reasons for this, but we must not forget that an insufficient number of well trained instructors and professors is a menace to the cause of modern language teaching in schools, colleges and universities.

INSTITUTO DE LAS ESPAÑAS

Bulletin No. 2 issued May 1922 gives an interesting summary of the activities of the Instituto de las Españas during the last academic year. Twenty-three lectures were delivered at Columbia University by well-known scholars, and Sr. D. Victor Andrés Belaúnde, the official lecturer of the Instituto for the year, spoke at thirty of the principal universities and colleges of the South and Middle West.

The Instituto has also published the following books and pamphlets during the current year:

Memoria del Curso 1920-21, presentada al Consejo General Ejecutivo por Federico de Onís.

"Lo que se puede aprender en España." Lecture by Prof. Joaquín Ortega.

"Cartilla Escolar Cervantes," by Prof. M. Romera-Navarro and Mr. Julio Mercado.

"La Enseñanza de Lenguas Modernas en los Estados Unidos," Lectures delivered during his visit to Spain by Mr. Lawrence A. Wilkins.

"The Romantic Dramas of García Gutiérrez," by Nicholson B. Adams, Ph.D. and the first complete edition of the poems of the Chilean poetess, Gabriela Mistral, published with the title, "Desolación."

The Instituto has enrolled 105 active members and 127 associate members for the academic year 1921-22. In addition 35 clubs or departments in various schools and colleges were affiliated, and the medal of the Instituto was awarded for excellence in Spanish to a student of each affiliated school on the occasion of La Fiesta de la Lengua Española in the month of April.

DEGREES OF DOCTOR OF PHILOSOPHY WITH MAJORS IN MODERN LANGUAGES CONFERRED, 1921-22 UNIVERSITY OF CHICAGO

- A. R. NYKL, Assistant Professor of Romance Languages, Northwestern University, Transcriptions and Commentary upon Some Aljamiado Texts.
- C. E. PARMENTER, Assistant Professor of Romance Languages, University of Chicago, The French Epistle in Verse from Deschamps to the Year 1549.
- GEORGIANA R. SIMPSON, Professor of German, Dunbar High School, Washington, D. C., Herder's Conception of "Das Volk."

WILLIAM DIAMOND,
Spielhagen's "Novellen."

FANNIE GASSMAN,
The Development of Proletarian Revolutionary Poetry in
Germany 1815-1915.

COLUMBIA UNIVERSITY

JOSEPH L. RUSSO, Professor of Romance Languages, Allegheny College, Meadville, Pa. Lorenzo da Ponte, Poet and Adventurer. Columbia University Press, 1922.

JOSEPH S. WILL, Professor of Romance Languages, University of Toronto, Canada. Protestantism in France, Volume two, 1598-1629. Published Aug. 1921, University of Toronto, Canada.

MATHURIN M. DONDO, Assistant Professor of Romance Languages, University of California, *Vers Libre*, a Logical Development of French Verse. Edouard Champion, Paris, 1922.

NICHOLSON B. ADAMS, Instructor in Romance Languages, Teachers College, Columbia University, The Romantic Dramas of García Gutiérrez. Published by the Instituto de las Españas, New York, 1922.

FELIX VEXLER, Instructor in Romance Languages, University Extension, Columbia University, Studies in Diderot's Esthetic Naturalism. New York 1922.

LENA SYLVANIA,
Doña María Zayas y Sotomayor, a Contribution to the Study of her Works. Columbia University Press, N. Y. 1922.

MAXIMILIAN J. RUDWIN, Assistant Professor of Romance Languages, Swarthmore College, Pa. Supernaturalism in Chateaubriand. Published by Open Court Publ. Co., Chicago, 1922.

LAMBERT A. SHEARS,
The Influence of Walter Scott on the Novels of Theodor Fontane. Columbia University Press, 1922.

MATTHEW G. BACH, Wieland's Attitude toward Woman and her Cultural and Social Relations. Columbia University Press, 1922.

HARVARD UNIVERSITY

CHESLEY M. HUTCHINGS, The Sentiment of Nationality in Spanish Literary Criticism from 1400 to 1621.

JOHN R. MILLER,
The Reputation of Boileau in France in the 18th Century.

JOHN HORNICEK,
Madame Cottin; a Study of the Pre-Romantic Novel in France.

UNIVERSITY OF ILLINOIS

WALTER HENRY STORER,
Virgil and Ronsard.

INDIANA UNIVERSITY

CLAUDE E. ANIBAL, Assistant Professor of Spanish, Indiana University. A Critical Text, with Introduction, of *El Arpa de David* by Mira de Amescua, together with a Dissertation on Lisardo his Pseudonym.

JOHNS HOPKINS UNIVERSITY

META HELENA MILLER, Chateaubriand and English Literature.

LAWRENCE MELVILLE RIDDLE,
The Genesis and Sources of Pierre Corneille's Tragedies from *Médée* to *Pertharite*.

UNIVERSITY OF WISCONSIN

JOSEPH E. HAWKINS,
The Attitude of Two of the Leading German Periodicals of the Eighteenth Century toward England and things English.

CHARLES A. KRUMMEL,
Gottfried Keller's Estimate of Literary Men and Movements.

ALEXANDER G. FITE,
A Study of Manuscript 627 of the Berne Library on the Epic Poem *Godfroi de Bouillon*.

AWARDS OF FRANCO-AMERICAN EXCHANGE SCHOLARSHIPS

Under the chairmanship of Dr. Samuel P. Capen, Director of the American Council on Education, the Committee on Franco-American exchange of Scholarships and Fellowships has elected the following to the forty-five scholarships offered to American students by the French Universities and the French Ministry of Public Education:

UNIVERSITY OF BORDEAUX: Mr. M. E. Bassett, Princeton; Miss Margaret G. Chapin, Oberlin College; Miss Kathryn J. Coates, Oberlin College; Miss Helen Hockenberry, Wellesley College; Mr. L. P. Waldo, University of Michigan. UNIVERSITY OF LYONS: Mr. Max J. Wasserman, University of Chicago. UNIVERSITY OF NANCY: Mr. Hugh Elliott, Northwestern University and Harvard. UNIVERSITY OF PARIS: Miss Louise Capen, New York University; Mr. R. P. McKeon, Columbia. UNIVERSITY OF TOULOUSE: Miss Lucile Blackfan, University of Kansas and Columbia; Miss Mary K. Chase, Stanford University; Mr. L. O. Collins, Colorado College; Miss Augusta E. Galster, Bryn Mawr; Mr. F. W. McKirnon, Harvard; Mr. C. W. Phelps, Harvard; Mr. P. C. Rogers, Wesleyan University; Miss Mary M. Wildman, Stanford University. ÉCOLE NORMALE SUPÉRIEURE DE SÈVRES: Miss M. Gilman, Bryn Mawr; Miss Elsa Vieh, Smith College and Radcliffe College. ÉCOLE NORMALE, ST. GERMAIN-EN-LAYE: Miss Genevieve L. Buck,

Kalamazoo College; Miss Eleanor Cowen, Radcliffe College, Miss Louise A. Mohn, Mills College; Miss Gertrude M. Niven, Brown University; Miss Grace Sproull, Miami University. LYCÉE SCHOLARSHIPS AT PARIS, VERSAILLES, CAEN, BEAUVAIS AND SAUMUR: Miss Catherine Baldwin, Horace Mann School; Miss Alice May Bovard, Northwestern University; Miss Gertrude Braun, Horace Mann School; Miss Alice Dana Brown, Beloit College; Miss Besse Clement, University of Oklahoma; Miss Lorana Foote, Carleton College; Miss Thelma Ruth Gibbs, Denison University; Miss Margaret Grill, Stanford University; Miss Constance Ray Harvey, High School, Buffalo; Miss Katherine Keiper, Cornell University; Miss Janet Kellicott, Horace Mann School; Miss Mary Gertrude O'Donnell, Trinity College; Miss Margaret Pitkin, Swarthmore College; Miss Gertrude Rodgers, Monmouth College; Miss Mary Rutledge, Union University; Miss Celia Spalter, Smith College; Miss Heytje Stewart, University of Wisconsin; Miss Frances Swain, University of Michigan; Miss Natalie Walker, Cornell University; Miss Lilian M. Wangler, University of Wisconsin.

AWARDS FOR AMERICAN FIELD SERVICE FELLOWSHIPS IN MODERN LANGUAGES

Among the eighteen awards made by the Society for American Field Service Fellowships for French Universities, the following represent the field of Romance Languages:

MALCOLM COWLEY is a graduate of Harvard University and attended the University of Montpellier as an American Field Service Fellow in 1921-22. He is the author of miscellaneous reviews and poems published in the *Evening Post*, *Dial*, *New Republic*, *Poetry* and *New York Tribune*.

JULIAN E. HARRIS is a graduate of the University of North Carolina and has received the Master's degree from Columbia University. His primary purpose in going to France is to make a study of the manuscripts of *Les Enfances de Guillaume*, an unpublished *chanson de geste* of the *Cycle de Guillaume*, with a view to preparing an edition of the same.

JACQUES G. C. LECLERCQ, who holds the Bachelor's and Master's degree from the University of California, expects to study under Professor Baldensperger at the University of Strasbourg.

Applications for the next award for 1923-24 should reach the Secretary, Dr. I. L. Kandel, 522 Fifth Avenue, New York City, not later than January 1, 1923.

THE MEETING OF THE M. L. T.

The annual meeting of The Association of Modern Language Teachers of the Central West and South was held at the Audi-

torium Hotel, Chicago, May 12-13, 1922. Professor C. E. Young, who had succeeded Professor A. R. Hohlfeld—absent in Europe—to the presidency, presided. There was a dinner Friday evening, with speeches by Mr. Peter A. Mortensen, superintendent of Chicago schools; Mrs. Adele S. Martin, president of The Arche Club, Chicago; Dr. Melvin Brannon, president of Beloit College and Professor A. de Salvio, of Northwestern University. The meeting was attended by more than seventy persons.

The general program, Saturday morning was as follows: The President's address, "The Present Situation, a Word of Cheer"; Professor A. Coleman, "A Word from the Retiring Editor; Professor J. Goebel, "The Coming Centennial of German Instruction in American Universities; Professor A. W. Aron, "The Linguistic Background of the Modern Language Teacher."

In the French Section, Miss Louise Cotnam presiding, the following papers were read: Professor D. H. Carnahan, "Are French Teachers Justifying Themselves?" Professor Harry Kurz, "French as a Business Proposition"; Miss Florence M. Staines, "Testing for Minimum Essentials"; Miss Josephine Doniat, "Some Practical Suggestions." Professor Carnahan gave the results of an investigation which he had conducted among forty high school principals and deans of colleges. He stated that while there did not appear to be active hostility to the teaching of languages, there are a number of Missourians who wish to be shown, and he drew the conclusion that we need to increase the voltage. Professor Kurz discussed some of the lines of work in which a knowledge of French is of material advantage, and spoke of the necessity which exists for young Americans to be able to form their own opinions on international matters, since it is their "business to be citizens of the world." Miss Staines discussed Methods of "Testing for Minimum Essentials," and Miss Doniat gave "Some Practical Suggestions," demonstrating, through the citation of successful experiments, the feasibility of several ideas for stimulating interest, *e. g.*, French reading contests, interchange between high schools of French plays, *etc.*

In the German Section, Professor C. M. Purin presiding, the following papers were read: Professor G. O. Curme, "German Philology and the Extent of its Usefulness in Teaching Elementary German"; Professor J. D. Deihl, "An Experiment in Individual Instruction"; Miss Grace M. Buchwalter, "German Texts recently published by our Book Companies." The paper by Professor George O. Curme advocated more attention to the life of language than to dead grammatical rules. The discussion of this, as of the other papers, was participated in by several persons. The paper by Mr. J. D. Deihl, Vice Principal, Boys' Technical High School, Milwaukee, dealt with the technique of this experiment: the division of the lessons into units by which the work of the students

could be checked off, the forming of a number of natural ability groups which recite together, and the fact that the time element plays no rôle, but only the amount of work accomplished is considered. The paper by Miss Grace M. Buchwalter, New Trier High School, Kenilworth, Illinois, gave a review of the considerable number of grammars, readers, composition books, and annotated texts published in the last five years.

The following was the program in the Spanish Section, Miss Doris H. Potter, presiding: Professor Joaquín Ortega, "Suggestions for Teaching Second Year Spanish"; Professor Fred C. Domroese, "Sensing the Spanish Idiom." Professor Ortega treated the methods of presentation used, with particular reference to classes in advanced conversation and composition. He discussed with wealth of detail the use of play-writing and play-presentation as a stimulus to interest and accuracy in the use of the language, and suggested also many other devices, such as the production of original speeches, and debates, etc., by the members of the classes for use during the class period. An interesting discussion followed. Professor Domroese presented an interesting comparison of Spanish idioms with German construction of similar meaning and structure and cited many cases which revealed a parallelism not existing between the Spanish and English constructions.

Professor Fitz-Gerald led the discussion which followed, and pointed out equal similarities between the French and Spanish idiomatic uses.

The following officers were elected: President, Prof. D. N. Carnahan; first vice president, Prof. C. D. Zdanowicz; second vice president, Prof. A. W. Aron. As members of the Executive Council; Miss Doris H. Potter and Miss Louise Cotnam; as members of The Executive Committee of The National Federation: Professors Starr Willard Cutting, C. E. Young and C. H. Handschin.

The Executive Council appointed as additional vice presidents—there are already acting, in as many states, twelve persons—Professors E. M. Greene, University of South Dakota, for South Dakota; C. E. Young, Iowa State University, for Iowa. The Secretary-Treasurer was authorized to appoint vice presidents for Louisiana and North Dakota, after consultation.

The Secretary reported that six new state associations had been affiliated during the year.

It may be well to add that the M. L. T. meets in Chicago annually about the middle of May; that is, co-incident with the meeting of the affiliated schools of the University of Chicago, which makes it possible for teachers to attend the meetings of the one association on Friday and those of the other on Saturday.

Respectfully submitted,

C. H. HANDSCHIN

Modern language teachers may be interested to read Mr. J. E. Spingarn's chapter on "Scholarship and Criticism" which he has contributed to a volume entitled "Civilization in the United States: An Inquiry by 30 Americans" published by Harcourt, Brace and Company, New York, 1922. In Mr. Spingarn's opinion, "American universities seem to have been created for the special purpose of ignoring or destroying the spirit of scholarship. The chief monuments of American scholarship have seldom if ever come from men who have been willing to live their whole lives in an academic atmosphere. The men whom we think of as our foremost literary scholars, Gildersleeve, Norton, and the rest, acquired their fame rather through their personalities than their scholarly achievements."

With respect to our own fields, Mr. Spingarn states that "as to the literatures in the modern European tongues, Dante scholarship has perhaps the oldest and most respectable tradition, but on examination dwindles into its proper proportions: an essay by Lowell and translations by Longfellow and Norton pointed the way; a Dante Society has nursed it; and its modern fruits, with one or two honourable exceptions, are a few unilluminating articles and text-books. Ticknor's pioneer work in the Spanish field has had no successors, though Spanish America is at our doors; the generous subsidies of rich men have resulted as usual in buildings but not in scholarship. Of the general level of our French and German studies I prefer to say nothing; and silence is also wisest in the case of English."

The American University is "at one and the same time our greatest practical achievement and our greatest spiritual failure. To call it a compound of sanatorium and machine-shop may seem grossly unfair to an institution which has more than its share of earnest and high-minded men; but though the phrase may not describe the reality, it does indicate the danger. When we find that in such a place education does not educate, we cry for help to the only gods we know, the restless gods of Administration and Organization; but scholarship cannot be organized or administered into existence, even by Americans". . . "All is shell, mask, and a deep inner emptiness. We have scholars without scholarship, as there are churches without religion."

Many persons will think that the author has greatly underestimated the value of the results attained by American scholarship, but at all events the statement of his case is stimulating.

Professor Herbert H. Vaughan of the University of Nebraska has accepted an Assistant Professorship in the Department of Romance Languages at Yale University where he will devote himself chiefly to Italian and Vulgar Latin. Mr. James D. Sorber, an instructor at the University of Nebraska, has also accepted an instructorship at Yale University.

An interesting article "On Translating from French" by R. L. G. Ritchie, published in *The French Quarterly*, March, 1922, calls attention to the vague and inaccurate translations so frequently made by students in rendering French into English. Mr. Ritchie discusses the many errors in the English translation of a French text which some teachers might overlook. The reading of this article should stimulate our desire to insist upon an exact translation when foreign texts are turned into English.

Teachers of French who desire to acquaint themselves with the history of secondary instruction in France, including the organization of the secondary schools, courses of study and pedagogical methods will read with profit M. Georges Weill's *Histoire de l'enseignement secondaire en France (1802-1920)*, recently published by Payot et Cie, Paris.

We have received an interesting bulletin on "The Teaching of High School French" issued by the State Department of Education, of Maryland. The preparation of the bulletin is directed by Mr. Samuel M. North, State Supervisor of High Schools, and the material was collected and organized by Miss A. Marguerite Zouck, instructor in French at Franklin High School, Reisterstown.

After a preliminary statement which gives the reasons why modern languages are taught, a detailed syllabus is given for the work of the four years at high school, together with lists of textbooks for use in class and also those which offer supplementary material to the teacher.

The second part deals with methods, with detailed consideration of the importance of pronunciation, conversation, reading and grammar. Typical elementary lessons are outlined which follow closely material presented by Mr. Bovée and his colleagues at the University High School of Chicago and published in Vol. III of the *MODERN LANGUAGE JOURNAL*. Bibliography of books on methods, French life and civilization, history, literature, newspapers, games, pictures, phonograph records, songs, verbs, pronunciation, and dictionaries is also included.

This bulletin is a creditable piece of work and contains many practical suggestions for teachers. The importance of pronunciation and of oral work is emphasized throughout.

SPANISH SYLLABUS ADOPTED IN THE HIGH SCHOOLS OF CHICAGO

A Committee on Syllabus for the teachers of Spanish in the high schools of Chicago, consisting of C. E. Parmenter, Abel Cantú, Isolina R. Flores and Edith Cameron, Chairman, has presented its report which the Board of Education will print. This syllabus is "based on the views and recommendation of the

Spanish section of the Chicago High Schools as expressed in response to the questionnaire submitted to each teacher of Spanish in these schools by the Spanish Syllabus Committee appointed at the meeting of the High School Council, April 15, 1921."

"No special method is recommended, for the progressive teacher, alert to profit by the experience of others, will adapt to his own needs the best elements of every method. In view, however, of the aim to be accomplished, the committee earnestly recommends that Spanish be made as far as possible the language of the classroom and that emphasis be placed on the aural and oral acquisition of the language as well as on the ability to read and write."

With regard to pronunciation, the Committee reports as follows:—"The insistence upon an intelligent and intelligible pronunciation is of great importance. If the pupil does not have a firm grasp on this fundamental branch of the subject, his impression of words will be vague and he will have difficulty in acquiring vocabulary, his grasp of orthographical value will be poor and his spelling bad, he will be slow in getting a feeling for the language, he will rely on his visual memory and will be backward in learning to understand and speak, and slow in learning to think in Spanish. For these reasons, thorough work in pronunciation is a timesaver in the long run."

The annual joint meeting of the Vermont sections of the Classical and Modern Language Associations in New England was held at the University of Vermont, May 12 and 13. The chief subject of discussion was the place which the study of language should have in our school curriculum.

The meeting opened with an address by Professor Raymond White of Middlebury College in which he pleaded for a middle ground between the extreme direct method so called, and the older method which tended to lay undue emphasis upon grammar for its own sake.

Papers were presented by Mrs. E. W. Gould of Middlebury High School: "Some Defects in the Language Teaching in the Schools"; Principal H. H. Nilson of St. Johnsbury Academy; "Our Pupils' Birthright"; State Supervisor of High Schools, Merritt D. Chittenden spoke on the position of the study of technical grammar in our schools; the last paper was presented by Professor F. D. Carpenter, University of Vermont: "Some Remarks on the Present Status of German in our Schools."

It was voted to have only one joint meeting of the Vermont Group in conjunction with the General Teachers' Meeting in October.

At the business meetings of the two Associations the following officers were elected:— MODERN LANGUAGE ASSOCIATION: Presi-

dent, Professor F. D. Carpenter of the University of Vermont; Secretary-Treasurer, Miss W. C. Schüller of Middlebury College; Chairman of the Executive Committee, Miss A. Waldo of Bishop Hopkins Hall. CLASSICAL ASSOCIATION: President, Principal C. H. Morrill of Brigham Academy; Secretary, Professor M. D. Sanford of Middlebury College; Executive Committee, Principal I. H. Wilson of St. Johnsbury Academy, Miss H. Dewey of Jericho Center, Principal Harriman of Middlebury High School.

WERA C. SCHÜLLER,

Secretary

NORTH CAROLINA

Dr. Kent Brown and Dr. Oliver Towles of the University of North Carolina spent the summer in Europe.

Professor R. March Merrill of the North Carolina College for Women has been appointed head of the Department of Romance Languages at Texas Christian University, Fort Worth, Texas.

Mlle. Germaine Villedieu of that college was a member of the staff at the French School of Middlebury College during the summer session.

Dr. Thomas W. Lingle of Davidson College was a member of the Faculty at the University of Virginia Summer School.

LOUISIANA

Tulane University has lost during the year, Professor A. Marin LaMeslée, head of the Romance Languages Department, and Professor Lionel C. Durel has been acting as head of the department. Mr. Felipe Fernández, instructor in the department, returns this fall after a year of study in Madrid. Mrs. Clara L. Landry, instructor in Romance Language Department of Newcomb, will spend this year in study at the Sorbonne.

German will be taught in Newcomb College next year as the State Legislature has revoked the act of a previous Legislature forbidding the teaching of that language. Miss Lydia Frotscher will be in charge.

Professor Albert E. Trombly of the University of Texas has accepted the position of acting head of the Romance Languages Department at the University of Missouri.

Those of our readers who had the privilege of hearing Maurice Donnay during his recent tour in the United States will read with especial interest his article entitled *Dix-sept jours en Amérique*, published in the July number of the REVUE DES DEUX MONDES.

The Hispanic Society of America has recently published two volumes by Professor Hayward Keniston of Cornell University

which will prove of great interest to all teachers of Spanish. The first is entitled "List of Works for the Study of Hispanic American History" which includes books dealing with the whole history of Hispanic America, works on special periods, and books dealing with individual countries and the portions of the United States settled by Spaniards. This book must be the starting point for any serious study of historical questions related to the Spanish American republics.

In his "Garcilaso de la Vega," Professor Keniston has written a biography and critical study of the great Spanish poet based upon original documents or reliable contemporaneous accounts and inspired by enthusiasm for the poet and with a finely balanced judgment. By virtue of its original contributions to our knowledge of Garcilaso and because of the fascinating picture which the author presents of Garcilaso, with the society of his time as a back-ground, this study is one of the most notable that we possess concerning any Spanish author. A second volume will contain a critical text and bibliography of the poet's works.

Reviews

- A. *THE DIRECT METHOD OF TEACHING FRENCH*, by E. GOURIO, Houghton Mifflin Co., 1921, (price \$.80); 163 pp. incl., index.
- B. *LA CLASSE EN FRANÇAIS*, by E. GOURIO, Houghton Mifflin Co. 1920, (price \$1.52); VI+273 pp.

It seems well, before entering upon the discussion of these texts, to say a word about their author. M. E. Gourio is one of the most prominent exponents of the Direct Method in France, being the author of a popular series of class texts for the study of English called the "Green Series" (Librairie Ferran Jeune, Marseille). Both as author and teacher he has played a leading rôle in developing modern language pedagogy in France to its present point. Were it not for his avowed aversion to Phonetics, one might call him the French Max Walter. M. Gourio's leadership is sharply challenged by M. Camerlynck the brilliant interpreter for the French delegation at the recent Washington Conference who is an ardent exponent of Phonetics, having been a pupil of Paul Passy. Like M. Gourio, he is also the author of a widely used series of class texts for the study of English published by H. Didier, Paris. These two "friendly enemies" have recently extended their field of operations to the United States. Allyn and

Bacon have just brought forth *France* by M. Camerlynck, a Direct Method text with phonetic transcription, while Houghton Mifflin Co., has given us the two texts which form the object of this review.

"The Direct Method of Teaching French," is an English translation of a book entitled, *La Méthode Directe dans la Première Année d'Etude*, (Librairie Ferran Jeune, Marseille, 1920). It gives a concise exposition of the principles of the Direct Method, together with precise and practical instruction on the way to handle *La Classe en Français*. It is further destined to help teachers who lack experience in the technique of the Direct Method. One cannot but approve M. Gourio's wisdom in devoting one whole book to the teacher, in as much as very few of our American teachers know how to handle the Direct Method.

After a brief discussion of the "Principles of Language Teaching," this text treats the program of *La Classe en Français*, which leads to a careful and valuable discussion of the technique of explaining the meanings of new words without having recourse to translation. This discussion leads easily to the consideration of the teaching of grammar, which is followed by a series of practical hints on classroom management. The book ends with a thoroughly inadequate treatment of the question of pronunciation, and a brief summary of the history of methods. As for the solution of the vital problem of pronunciation, all M. Gourio has to offer us is "Imitation and Repetition." Being a teacher of English, he has no knowledge of the proved advantages of solid phonetic training in the study of French, as an aid to the acquisition of a good pronunciation, and as a solution to the problem of orthography. He does not even seem to suspect the wide possibilities of phonetics as applied to the teaching of grammar. In spite of the phonetic weakness, this book should be on the table of every teacher of Modern Languages, whether he believes in the Direct Method or not, if merely as a sourcebook of information as regards the fundamentals of the method. When we read in a reputable organ¹ such statements as this, "Several teachers say that the Direct Method is impracticable because the pupils do not receive the proper training in English grammar," we more fully appreciate the need and the value of the short volume M. Gourio has put at the disposal of teachers and school authorities.

B. The principles of language teaching set forth in "The Direct Method of Teaching French," find their concrete application in *La Classe en Français*. This text is an amplification of a much smaller one (185 pages), with the identical title, but published

¹ U. S. Bureau of Education, Secondary School Circular no. 10, "Method and content of French Course in Accredited High Schools of the South," by J. A. Capps.

by the Librairie Ferran Jeune, Marseille, in 1913. The American edition is an attractive volume consisting of 130 lessons, in two parts (70 and 60 lessons respectively), with a grammatical index and a French-English vocabulary of approximately 1600 practical words. There is scarcely a page which does not contain an illustration intended to elucidate the thought of the adjacent subject matter. From the typographical point of view, it is a model of perfection.

Leaving the externals, let us approach the question of method. This is unequivocally a Direct Method text, totally different from most so-called Direct Method books which are really the Grammar Method with a veneer of the Direct Method. It is refreshing to find a text which seems to take no account of the C. E. E. Board or of Regents' Examinations. In looking over the most popular grammars used in America, one is led to the inevitable conclusion that the sole object of French language was to furnish examples for rules of grammar. Fortunately, the purpose of the French language is the expression of human thought, and it is this principle that guides M. Gourio in Part One. Throughout Part One, the stress is laid upon the acquisition of a good basic vocabulary. As would be expected, M. Gourio is a master of the technique of demonstrating the meanings of new words without translation. In Part Two, the forms and vocabulary learned merely for their thought value, are used as evidence from which principles may be deduced. Hence the grammar enters as an aid to a more perfect expression of a thought.

Whereas the Marseille (1913) edition treats only three tenses: present, present perfect, and future, this edition takes up in addition, the past descriptive, the past absolute, the past future, several compound tenses, and even the present subjunctive, which I feel is rather ambitious for the first year. It is easy enough to learn all these tenses if all that is to be required is passive recognition, but the Direct Method means active reproduction, which is far more difficult. In addition to these tenses, the book contains all the grammar usually taught in the American High Schools during the first two years. This text should definitely dispose of the popular legend that the Direct Method ends when the pupils have opened and closed a few doors and windows. M. Gourio has done his work well, not only in his development of the vocabulary, but in his treatment of the grammar.

In going over the book, a few miscellaneous things attracted my attention. It is interesting to note that M. Gourio, a Frenchman, says: *parler le français*; that the second part of a two-part book is called: *Deuxième Partie*; that in Lesson 99, the months are written with capitals; that he calls words which the pupil has not yet encountered: *mots nouveaux*, even though they have been excellent French words for centuries; finally, that the value

[e], is indicated for the first syllable of the following words: *messieurs, descendre, descente*. I doubt very seriously the wisdom of capitalizing the initial letter of the word in the vocabulary and thereby robbing the young American of the accents on words like: *à, étudier*, and also giving him a false impression of the use of capitals for the language. It is to be regretted that M. Gourio did not see fit to adopt the new tense terminology. It is scarcely logical to call a tense "conditional" and then tell the pupil he is not to use it in a condition, but in a conclusion. Similarly it is disastrous to use the term "Past Indefinite" and expect pupils to comprehend that this is the form to be used for a definite fact or action in the past.

The treatment of pronunciation is unsystematic and unscientific. The teacher is expected to be the fountain from which all phonetic knowledge should flow, and unfortunately we have not as large a number of good phonetic fountains in the United States as we should have. Though a master of the Direct Method technique, M. Gourio evidently knows very little of the phonetics of his mother tongue, nor is he an exception in this respect.

The other reserve to be made is this: there is internal evidence that this book was written for use in England and Australia. It was not written for the American student. I do not believe it was ever tried in an American classroom before being published. I am wondering whether some of the material will appeal to the peculiar type of mind that we find lodged in the heads of young America. The subject matter scarcely departs from the classroom, and almost never reaches the outside interest of the pupils.

ARTHUR G. BOVÉE

*University High School,
The University of Chicago*

BEGINNERS' SPANISH READER. Edited by LAWRENCE A. WILKINS. X+305 pages. Henry Holt and Company, New York, 1921.

This excellent book for young students contains 45 "constructed, adapted, or imitated," selections, forty of which are accompanied each by its appropriate illustration, including also outline maps of the three greatest Spanish-speaking regions: South America, Spain, and Mexico, facing the lessons on "La República Argentina," "España," and "Méjico," respectively. Verses are appended to a few of the selections. The whole of this part of the book occupies 106 pages and is free of notes of any kind. Following this are 87 pages devoted to "Locuciones, cuestionarios, y ejercicios," divided into sections, or lessons, corresponding to the selected texts. Then follow: "Cosas útiles," 10 pages; "Música

y canciones," 6 pages; "Apéndice de verbos," 23 pages; and finally a complete "Vocabulario," 65 pages. A glance at these figures will show that the various features of the book are well proportioned.

The subjects of the selections are well chosen to keep the student's interest and the language is intelligently graded as to difficulty. There should be no necessity of omitting any of them. The few idioms or other constructions that are apt to trouble the beginner are translated or explained under the caption "Locuciones," a happy substitute for the ordinary term "Notes," which too often means to the student an attempt to explain to him something he will never be able to use or understand. The questions of the "Cuestionarios" are good, aiming at the point of the corresponding text. There are very few questions that may be answered by "Sí," and also few that anticipate and spoil the sequence of the exercise as a whole. The "Ejercicios" consist of exercises in conjugation and other grammatical material, and blocks of sentences to be translated into Spanish, all based on the corresponding selection. The text, plus the corresponding exercises, would result in lessons too long for the ordinary class period, but, as the editor suggests in his preface, the book is so arranged as to permit the teacher to use the various features as he deems best. The "Cosas útiles" are phrases of salutation, class-room directions, current personal first names, etc., and some material bordering on the grammatical. The few pages of music and famous hymns will be of interest to the select few. The "Apéndice de verbos" is a substitute for the inclusion in the vocabulary, after infinitives, of the key forms, and can only be justified by the teacher's insistence on the use of the references from the vocabulary. The vocabulary is unusually complete and painstakingly done, leaving little to be desired for the understanding of the text. It also supplements the "Locuciones" by taking charge of the encyclopedic material usually found under "Notes."

In conclusion I would suggest some corrections to be made in another edition: *¿Cuál?* is frequently used throughout the "Cuestionarios" as an interrogative adjective instead of the more modern *¿Qué?* Cf. II, 14; VI.I; XXI, 15; etc. Improvement could be made in the printing of the book, as there are numerous irregularities of alignment, etc. As examples: Accented *í* is often out of alignment or in a lower case. Cf. p. 114, Ejercicios IV, 3, *refr*; p. 135, Ejercicios I, a, *sitio*; etc.

The proof readers have left too many misprints also to pass unnoticed in such a useful book: p. IX, *En los calles* . . . ; p. X, *El campesino se divertía oyenda* . . . ; p. 10, in title of illustration, *carta*; p. 25, line 6, *depart mento*; p. 63, line 23, *El*, Cf. line 8, same page; p. 64, line 3, *solo*; p. 88, in title of illustration, *oyenda*, Cf. above; p. 93, line 24, *mañana*; p. 97, line 2, no period;

p. 100, line 30, *esa*; p. 125, sentence 13, *quien*; p. 135, Ejercicios a, *sitio*, and *Gran da*; p. 147, Locuciones 6, *lo an*; p. 148; Cuestionario 26, *descubrió*; p. 154, Locuciones 3, *cincó*; p. 157, Cuestionario 23, *algun*; p. 160, Locuciones 5, *de mencionarse*; p. 169, Locuciones 7, *poblacion*; p. 173, line 1, *Cart aginians*; p. 176, last line, *en*; p. 180, Cuestionario 5, *Dé que*; p. 189, Ejercicios III, *basadas*, Cf. p. 187, VI; p. 190, Locuciones 2, *el*, and 9, *esa*; p. 193, Cuestionario, *Delas*, and Ejercicios II, *basadas*, Cf. above. The Vocabulary is comparatively free of misprints, but the following forms appear: *delas*, *dele*, and *deme*; *Magallanes*, *Rto*; *Perú*, 4,6000,000 *Santa Fé*; *sonréir*; *vefa*, *pres*.

In my opinion, the "teacher" should be consistently "profesor" or "profesora" in selection III, and like cases. Also subject pronouns might be more frequently omitted without doing violence to pedagogical principles, and at the same time improving the Spanish. There are some other questionable constructions, due to the peculiar difficulties confronted in editing a text of this nature.

The editor is, however, to be cordially congratulated on completing such a practical and workable book for beginners.

A. H. CORLEY

Yale University

BOSSUET ORAISON FUNÈBRE (sic). Cambridge (England). At the University Press, 1920. Cambridge Plain Texts. 70 pages.

The *plain text* feature of this booklet consists in the total omission of notes and the reduction of introductory matter to a scant *Note* of one page by H. F. Stewart. The title page seems in error to the extent that the booklet contains not one *Oraison* but two, these being the inevitable Condé oration and that on Henriette d'Angleterre. Perhaps, however, the *genre* is meant on the title page. To those who wish or depend upon notes and a more elaborate introduction, this little edition will not make much of an appeal, but on second thought many of us may find some value, at least from the point of view of the student's purse, in these excellently printed noteless editions of the *Cambridge Plain Texts*. To those who wish an American annotated edition of these orations we recommend either that by Professor Warren contained in his *French Prose of the XVII Century* (D. C. Heath & Co., 1899), or that by Professors Schinz and King found in their *Seventeenth Century French Readings*, Henry Holt & Co. 1915). This latter leaves out certain portions of both orations.

THOMAS E. OLIVER

University of Illinois

SELECTED LETTERS OF MADAME DE SÉVIGNÉ, edited by A. T. BAKER, M.A., Ph.D. [of the University of Sheffield, England] Manchester, England, University Press. Longmans, Green & Co., London and New York. 1918, lxviii+147 pages. 3s. 6d. (\$1.10).

This volume of Professor Baker is a worthy companion to his edition of Molière's *L'Avare* in the same *French Series for Schools* whose general editor is Professor L. E. Kastner of the University of Manchester. In an Introduction of some 60 pages Professor Baker sets the stage, so to speak, for the 108 pages of selected letters. This stage setting is well done and it was quite necessary. It is impossible to place Madame de Sévigné firmly in the mind of the average student until he has a fairly accurate knowledge of the social, political, economic and literary events to which the letters constantly refer. Perhaps a fair criticism of Professor Baker's introduction would be the statement that the political side of this stage setting has been slightly overdone, when comparison is made with other, equally necessary, portions of the picture. Nearly one half of the introductory pages is given to matters political and economic. We believe that the social side of Madame de Sévigné's life should have been stressed more than the political conditions under which society then lived. However, others may think differently, and we have no wish to press this point. The introduction is very helpful and by a system of constant references to the letters in the text, we are able to see clearly the connection of Madame de Sévigné with the events mentioned. The indented paragraph headings "Posting and Letters," "Danger of Travel," "Court Ceremonial," "Piety at Court," etc. are very helpful especially when we are able to read in connection with these paragraphs the letters themselves as illustrations.

There are thirty pages of notes, five of bibliography and five of index. This index not only includes the proper names mentioned in the letters and the introduction, but also covers the syntactical peculiarities explained in the notes. It is here that we would offer several suggestions. We do not think that the explanation of syntactical and idiomatic difficulties is adequate, at least for any but the most advanced student. Idioms are almost the last thing that students learn well. Especially difficult are what might be called the picturesque idioms in which Madame de Sévigné abounds. The average student dictionary lists a relatively small number of idioms, and where else, (except in more extensive readings than the student of such an edition is apt to have had), is he to learn the meaning of these idioms? We have not gone through all the selections with this thought in mind, but we offer the following, culled here and there, as deserving of an explanation which they do not receive in Professor Baker's notes:

Page 2 line 6 *hurler avec les loups*; Page 51 line 2 *qui enlève la paille*; Page 7 line 14 *tuer à terre*; Page 10 line 4 *querelle d'Allemand*; Page 11 line 38 *renverser tout l'ordre gothique de famille*; Page 14 line 14 *avoir la berlue*; Page 14 line 16 *jetez-vous votre langue aux chiens*; Page 14 lines 16-20 *le donner en trois. . . en quatre, en dix, en cent*; Page 86 line 19 *recevoir Notre Seigneur*; Page 16 line 23 *à bride abbatue*.

Many of these idioms, the list of which might be greatly extended, seem doubtless common enough to teachers, but how often have we found that students know such things? They stumble and fall over the very simplest. Perhaps the student in England receives a better training in this respect than his brother in America, in which case Professor Baker's notes will suffice there, but not here.

A few minor points anent the notes are as follows:—

The note to page 1 line 22 *vous peuvent amuser*, explaining the position of the pronoun in the seventeenth century, should have been inserted as early as the 8th line of that page to cover the first instance of that peculiarity, *je les viens de faire*.

The note to page 1 line 27 referring us to page xxvi of the Introduction in apparent explanation of the expression *je vous fais parc* is not very satisfying.

It might have helped to understand the indignation of Madame de Sévigné if the notes had quoted the offensive portrait of her by her cousin Bussy Rabutin to which the letter on page 2 refers.

As a note to page 7 line 23 we suggest a reference to p. lvii of the Introduction regarding the two former wives of M. de Grignan. The humor of *toutes* in this connection would then be apparent. As it is, the student is left somewhat in the dark.

A note to page 87 line 30 explains Du Chesne as "a famous Paris doctor," but we are left quite uninformed as to the identity of "*L'Anglois*" who is mentioned prominently several times in the same letter. Yet he seems to have been as "famous" as the other, if not more so.

In the Bibliography page 139, first line, *Bossier* is a mistake for *Boissier*. While we do not believe in overburdening a bibliography, yet the following titles might perhaps have as great a claim as some that Professor Baker includes:

The translation of Gaston Boissier's *Madame de Sévigné* by Melville B. Anderson in the *Great French Writers* series. Chicago, McClurg, 1889. Two volumes. London 1873; Lamartine's *Life of Mme. de Sévigné*. Perhaps also mention might be made of Mrs. S. J. Hale's translation of a selection of the *Letters of Mme. de Sévigné to her daughter and friends*. Boston, Roberts Brothers, 1889.

It is clear that Madame de Sévigné is scarcely the type of reading for other than third or fourth year classes in college, at least in

America. We doubt if many teachers in our high schools could find a place in their reading lists for this book. It is certainly unfortunate, but it is none the less true, that we have been moving away from the seventeenth century rather than toward it in our American high schools. For college classes, however, we know of no better selection of Madame de Sévigné than Professor Baker's. There are but two American selections, that by Professor Harrison, (Ginn & Co. 1899), and the one by L. C. Syms (American Book Co., 1898). The fact that this has not been reprinted, at least to our knowledge, has a bearing upon what has been said above. The only other selection with English notes is that by Gustave Masson which is Vol. IV in the *Clarendon Press Series of French Classics* published in 1868. This last has a much larger selection of letters, 270 pages, but the introductory material is not equal in volume or in value to that in Professor Baker's edition. There are, of course, many French editions of selected letters. Perhaps the best known of these in the edition of *Classiques Français* issued by Hachette.

THOMAS E. OLIVER

University of Illinois

BOOKS RECEIVED

FRENCH

BARNES, JESSIE F., *Histoires et Jeux*. Ginn and Co. 108 pp. 1922. \$0.76.

A collection of legends, stories, songs and games written in very simple language and adapted for use with young children.

BRUNO, *Le Tour de la France par deux Enfants*, abridged and edited with notes, exercises, French questions and vocabulary by E. A. WHITENACK. Allyn and Bacon. 228 pp. 1922.

A new edition of this French text which is well adapted to acquaint American students with the geography, industries and customs of France. Its popularity in France may be judged by the fact that it has gone through 381 editions.

CONTES DE LA FRANCE CONTEMPORAINE, edited with notes and vocabulary by W. M. DANIELS. D. C. Heath and Co., 264 pp., 1922. \$1.04.

Sixteen stories by such well-known modern authors as Anatole Le Braz, René Bazin, Emile Moselly, Charles Le Goffic, Auguste Marin, Georges d'Esparbès, André Lichtenberger, Paul Bourget, Anatole France, Paul Arène, Paul Féval, Daudet and Maupassant. This edition will acquaint students with the work of important contemporary writers whose works have been hitherto inaccessible in school texts.

ERCKMANN-CHATRIAN, *Histoire d'un conscrit de 1813*, edited by MADISON STATHERS. Ginn and Co., 288 pp. 1922.

This text, which is a good example of the Erckmann-Chatrian type of historical novel and which gives an excellent description of soldiering in France a hundred years ago, is suitable for second year work. The text is accompanied by questionnaires, exercises for translating of English into French, notes and vocabulary.

FISH, LOUIS J. and D'AVESNE, A., *French Commercial Correspondence*. Macmillan Co., 230 pp. 1922.

Forty lessons with French business letters and letters in English based upon the same for translation into French. These are followed by reading texts on commercial subjects, specimen questions for Consular examinations and appendices giving common forms used in French correspondence, table of French weights, measures and coins, and list of abbreviations.

FRENCH VERB DRILL SHEETS, *Conjugations of Irregular Verbs* Globe Book Co., N. Y.

JAMESON, R. P. and HEACOX, A. E., *Chants de France, Choix de chants patriotiques et populaires avec accompagnement de piano, notes historiques et explicatives et vocabulaire*. D. C. Heath and Co., 148 pp. 1922. \$1.40.

Divided into nine sections, including Chants patriotiques, Chansons de poilus, Chants d'autrefois, Rondes populaires, Chansons satiriques, Romances modernes, Chants canadiens, Noël's, Cantiques. The edition contains many old friends and a few which are less familiar but welcome. The book will be used by all French clubs and in classes where music forms part of the work.

KURLANZIK, R., *Games in Modern Languages*. Globe Book Co., N. Y., 26 pp. 1922.

Suggestions regarding the following games, designed to stimulate conversation in classes of young pupils:—numbers, pictures, words, clock game, question and answer game, proverbs.

LURIA, M. A. and CHANKIN, VICTOR., *Lectures élémentaires avec exercices*. Henry Holt and Co., 182 pp. 1922.

Carefully chosen reading material with limited vocabulary and drill on fundamental grammatical points adapted for use in the first or second semester in senior high schools and corresponding grades in junior high schools.

MÉRIMÉE, PROSPER, *Colomba*, edited by CHARLES E. YOUNG. Charles E. Merrill Co., 293 pp. 1922.

A new edition of the ever-popular *Colomba* with questionnaires, exercises involving grammar review and sentences to translate into English, notes and vocabulary.

PERLEY, FANNIE, *Que fait Gaston? A Reader for Beginners.* D. C. Heath and Co., 134 pp. 1922. \$1.00.

The daily experiences of Gaston with his friends narrated in language that might be intelligible to young pupils at an early stage of their French course. About ten new words are introduced in each page, practically all verbs are in the present tense and object pronouns are not used. Numerous cuts illustrate the text and facilitate the reading.

VERNE, JULES, *De la Terre à la Lune*, edited by J. B. PATTERSON, Oxford French Plain Texts. Clarendon Press, 43 pp. 1922.

ZOLA, EMILE, *L'Attaque du Moulin*, edited with introduction, notes, exercises and vocabulary by GEORGE A. MORRIS. Allyn and Bacon. 142 pp. 1922.

Text well adapted to show Zola's mastery in the short story.

SPANISH

ALPERN, HYMEN, *Spanish, including Recent Examination Questions.* Globe Book Co., N. Y. 69 pp. 1921.

A summary, with examples, of the fundamental rules of Spanish grammar, followed by questions upon the same. The purpose of the book is to afford a review of Spanish grammar for students preparing for examinations.

ALARCÓN, PEDRO DE, *El final de Norma*, edited with introduction, notes, exercises, and vocabulary by SANTIAGO GUTIÉRREZ and E. S. INGRAHAM. Henry Holt and Co., 1922, 304 pp.

El final de Norma, with all its romantic incidents, gives a good idea of Alarcón's early manner. Like all the novels of Alarcón, it is well adapted to class-room use.

ALARCÓN, PEDRO ANTONIO DE, *El capitán veneno*, edited by PERCY B. BURNETT, Benj. H. Sanborn and Co., Chicago, 259 pp. 1921.

A new edition of this popular text, with questions for conversation and exercises for translation into English.

ISAACS, JORGE, *María*, edited by STEPHEN L. PITCHER. Macmillan Co., 1922, 315 pp.

A new edition of this romantic Colombian novel. The text is accompanied by exercises for oral and written work, notes and vocabulary. The simplicity of style and language makes this novel especially suitable for reading in the early stages of the Spanish course.

MARINONI, A. and CHESKIS, J. I., *Veinticinco episodios bíblicos.* Macmillan Co., 51 pp. 1922.

Short episodes taken from the Old Testament.

MORENO-LACALLE, J. *Composición oral y escrita*. Vermont Printing Co., Brattleboro, Vt. 1921.

This new composition book presupposes a basic knowledge of grammar and the command of an active, although limited, vocabulary. The subject matter is made up chiefly of anecdotes and is accompanied by material for review of verbs, filling-in exercises, English texts, use of synonyms, etc.

NORTHUP, G. T., *Ten Spanish Farces of the 16th, 17th and 18th centuries*. D. C. Heath and Co., 231 pp. 1922. \$1.12.

The introduction discusses the origin of the *entremés* and *paso*; the influence of the *commedia dell'arte* upon early Spanish comedy, and the *entremeses* of Lope de Rueda, Cervantes, Quiñones de Benavente and Ramón de la Cruz. The ten farces are provided with abundant notes, linguistic and literary, and vocabulary. The book is suitable for use in third or fourth year college classes.

PITTARO, JOHN M., *Spanish Sight Translations*. Benj. H. Sanborn and Co., Chicago, 49 pp. 1922.

Material for sight translation adapted for use in preparing students for college entrance and Regents' examinations.

RAMOS CARRIÓN, MIGUEL and AZA, VITAL, *Zaragüeta*, edited with introduction, notes and vocabulary by GRETCHEN TODD. Benj. H. Sanborn and Co., Chicago, 266 pp. 1921.

Another edition of this amusing comedy which has proved to be so popular a text in schools and colleges. An English translation of *Zaragüeta* by Stephen Scatori and Roy Temple House has recently appeared in *Poet Lore*, Vol. XXXIII.

SPANISH VERB DRILL SHEETS, *Conjugations of Irregular Verbs*. Globe Book Co., N. Y.

WILLIAMS, LEONARD, *A Dictionary of Spanish Idioms with their English Equivalents*. E. P. Dutton and Co., N. Y., 131 pp. 1922. \$1.60.

This little dictionary by the author of "The Land of the Dons" and other important books dealing with Spain, gives in idiomatic Spanish, translations of English words and phrases which offer special difficulty in translation into Spanish. The English phrases are listed alphabetically, and the Spanish idioms may be located by reference to the index.

GERMAN

WILDERBRUCH, ERNST VON, *Der Onkel aus Pommern*, edited by KARL WICHMANN. German Junior Series. Oxford University Press. 88 pp. 1922.

Biographical sketch and text followed by exercises, notes and vocabulary.

ITALIAN

VAN HORNE, JOHN, *Il Risorgimento*, University of Chicago Press.
168 pp. 1922. \$1.40.

Selections from Mazzini, Rovetta, Garibaldi, Cavour and Carducci chosen to afford literary illustration of the most interesting phases of the Italian struggle for freedom and unity in the 19th century. These selections are accompanied by notes and vocabulary.